

**SAYURI'S STRUGGLES IN CONFRONTING GEISHA'S
EXPLOITATION IN ARTHUR GOLDEN'S *MEMOIRS OF A GEISHA*: A
FEMINIST CRITICISM**

A Thesis

**Presented as Partial Fulfillment of the Requirement for the Attainment of
Sarjana Sastra in English Literature**



by

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A THESIS

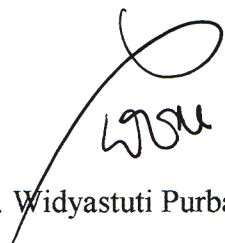


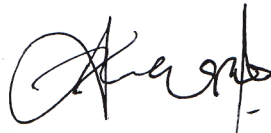
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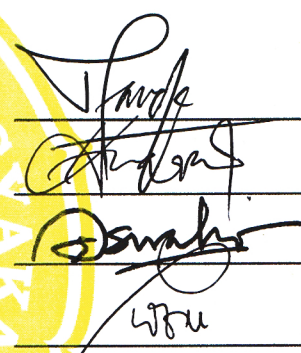
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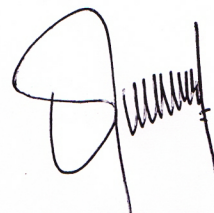
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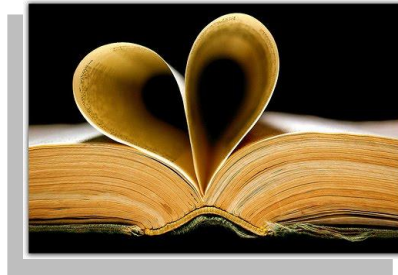
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MOTTOS

- ❖ When you try your best, but you don't succeed
When you get what you want, but not what you need
When you feel so tired, but you can't sleep
Stuck in reverse
When the tears come streaming down your face
When you lose something you can't replace
When you love someone, but it goes to waste
Could it be worse?
Lights will guide you home
And ignite your bones
And...I will try to **fix you**
(Coldplay, *Fix You*)
- ❖ Sometimes I wanna give up
I wanna give in,
I wanna quit the fight
And then I see You, dear Allah
And everything's alright,
everything's alright
(Ninda, inspired by Bad English's *When I See You Smile*)
- ❖ Close your eyes
Let me tell you all the reasons why **you're never gonna to have to cry**
Because you're one of a kind
Yeah, here's to you, the one that always pulls us through
You always do what you gotta do baby
Because you're one of a kind...
(Michael Buble, *Close Your Eyes*. For those who want to surrender, when you read this please feel this song)

DEDICATIONS

This bitter sweet work of love is dedicated to:



 couple of wingless angels sent by God for caring, saving, and loving me.

Bapak and Ibuk,

 All of **you who support me** to reach my dreams.

I love you more than you know.

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After accomplishing this research, I would like to express my deepest praises for the Most Merciful Allah SWT who guides me in finishing this research and in my personal life and Rasulullah Muhammad SAW upon whom my *shalawat* and *salam* always be him. For my first and second advisors namely Dr. Widyastuti Purbani, M.A. and Niken Anggraeni, M.A., I would like to present my billion thanks for their unlimited patience, motivation, enthusiam, detailed correction, enormous knowledge and soothing smile. All they have given to me in the time of writing this research enlightened me so much. My honor is going to *Bu* Wid and *Bu* Niken and I hope they always be happy and healthy. Furthermore, I also thank to all lecturers in English Language and Literature Study Program who have taught and guided me to be what I want to be.

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Finally, I realize that this research is far from perfection. Any suggestions, comments or even criticisms are welcome in order to make this research better and profitable. In the end, the researcher also hopes that this thesis can become a good contribution for literature learning.

Yogyakarta, 23 October 2014

Ninda Arum Rizky Ratnasari

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SAYURI'S STRUGGLES IN CONFRONTING GEISHA EXPLOITATION IN ARTHUR GOLDEN'S *MEMOIRS OF A GEISHA*: A FEMINIST CRITICISM

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Abstract

This research is a study of Golden's *Memoirs of a Geisha* viewed from feminism perspective. The objectives of the research are to find out and explain the kinds of exploitation experienced by Sayuri as the main female character, to identify and describe Sayuri's struggle to fight against exploitation and its significant meanings, and to find out and explain the portrayal of Sayuri's struggles represented in the novel. Feminism theory especially Radical Feminism is used to answer the objectives of this research.

This research is a qualitative study applying content analysis method. The object of this research is a novel entitled *Memoirs of a Geisha* written by Arthur Golden in 1997 and the data are sentences related to women's exploitation and struggles found in the novel. The data analysis was conducted by classifying and categorizing the data to find the inferences. In order to gain reliability, the researcher read and reread the novel carefully and then recorded the data into a systematic framework based on the theory. In achieving credibility and validity of the findings, the researcher implemented triangulation technique to gain the trustworthiness of the data.

The results of this research show three important points. First, there are four kinds of women's exploitation in the form of slavery, sexual harassment, violence, and subordination. Related to slavery, there are three categories: being sold to the *okiya* by her father, being given overload work in the *okiya*, and being forced as a money machine in the *okiya*. Related to sexual harassment, there are two categories: being suffered from *mizuage* auction and being undressed by the Baron. Related to violence, there are three categories: being beaten because of Hatsumomo's slander, being slapped by Hatsumomo, and being forced to cut her leg by Mameh. Related to subordination, there are three limitations of women freedom: the limitation to go outside the *okiya*, the limitation to choose the *danna* and the limitation to manage the money from her work. Second, women's struggles to fight against exploitation are divided into seven categories and the significant meanings behind Sayuri's struggles are women are smart and brave to take the important decisions to change their life and gain their independence. Those are sneaking out from the *okiya*, trying to escape from the *okiya*, learning hard to be a *geisha*, refusing Nobu's proposal to be her *danna*, expressing her secret love to the Chairman, leaving the *okiya* and moving to New York and opening Japanese tea house business. Third, Sayuri's struggles are portrayed through characterization and plot. The characterization is presented in her traits, actions, and speeches. Meanwhile, the character conflict with herself and character conflict with her surrounding environments are presented in the plot. The analysis of the portrayals of Sayuri's struggles aims to distinguish between feminism analysis in literature research and feminism analysis in another field of research.

Keywords: women's exploitation, feminism, *Memoirs of a Geisha*

CHAPTER I INTRODUCTIONS

A. The Background of the Study

The cases of women's exploitation have occurred for centuries without a concrete solution to end it yet. There were many bitter stories of the exploitation experienced by women in the society. In the history of Roman and Greek ancestors in the fifteenth century, women were regarded as their husbands' property. They should obey their husbands' commands and did not have freedom to do their own wishes. Aristoteles (in Goran, 1991: 5) states that a woman was somewhere between a free man and a slave. It means that women's freedom was fully under men's domination. Moreover, another example of women's unjust treatment happened in the African ancestors who killed the wife and daughter of a man at the day that man was dead as written by UNICEF Innocenti Research Centre (in Cahyanto 2017: 31). They believed that women have no right to keep alive if men as their protector had left them. Those examples show that there were many bad treatments to women aimed to construct them as weak figures under men's domination.

Nowadays, women are still often regarded as profitable object to be exploited by men. The exploitation appears especially in the term of sexual context. It started when capitalism ideology spreaded out in the United States and Europe in the nineteenth century where women were used as the object of exploitation, particularly in terms of trade industry (Cahyanto, 2007: 2). At that time, many advertising industries took a huge benefit from women's beauty and sexy body to

attract the interest of consumers in order to promote their products. Women were not acknowledged by their existence in many aspects of life. They could not work outside the home because the society thought that women's jobs were just staying at home and taking care of the household. In the mid of nineteenth century when capitalist system in the Western countries got crisis, they have lacked many human resources to work in their fabrics. The industrialists then absorbed women to be employed as labourers with a very low salary. Gradually, women began to get recognition on equal position with men. Their rights began to be heard and there were many more women worked outside the home. Unfortunately, they were still discriminated because they earned money less than men because of their limited physical capability.

Women's exploitation extended out more by the practice of making them as the instruments to promote the capitalists' business. When the mass media emerged, the producers of movie industry and advertising business remarked women as the worthless asset to exploit their body as a commodity (Cahyanto, 2007: 1). They made women as the movie stars and models for their products. Women were forced to pose sensually to attract men's interest to enjoy or buy their products. The society was drowned into a stigma that women's body can be exploited. At that time, women's dignity slumped to the utmost lowest point. The effects coming next were the emergence of women's prostitution practices all over the world. Many women were exploited in the practice of prostitution whose main purpose was to satisfy men's desire. Those cases have lasted for long and

eventually constructed the society stigma in terms of the inequality between women and men.

Based on those facts, the topic of gender equality between men and women has been an interesting study to discuss since women have physically and psychologically exploited by men. At the time before the appearance of feminism movement in the late of nineteenth century that is concerned on the equality between men and women, in the context of social life, women were still positioned lower than men. According to Burke and Stets (2001: 32), people put men as a central authority in the social structure and community, even in this modern era. Women are set in an unjustified position in the social life; for example, there are still many slavery cases, exploitation, and prostitution involving women as the main objects. Women are used as a tool to fulfil men's needs, especially in the terms of sexual need. Meanwhile, prostitution is quite contrary to the rights of women to gain a respectable position in the society as men's. Women are disemboweled by the circumstances. It does happen because the community is convinced by the stigma that men do a responsibility as a leader. This stigma makes them have a strong and absolute influence. This tradition makes the roles of women are drowned and not developed well. Women tend to give up and accept any decision given to them and sometimes they have to sacrifice their own rights. This concept of culture is called as the patriarchy culture.

Another example shows that women are still being exploited in the term of sexuality is reported in the *World Women Conference* in Chicago (2010). The

report shows that the number of women who work in the sector of prostitution around the world reach over 65 percent. Averagely, women who work in that field come from the low economic condition. They are powerless and have no option to survive. Related to that fact, it has been clearly stated that the problem of women's exploitation is not completely overcome yet. This becomes the underline reason why the topic of equality between men and women as well as the case of women's exploitation are still deserved to be discussed. Although feminism movement has existed since the end of the nineteenth century, people still hardly accept the concept of equality and right between men and women as championed by the feminism movement. Women's exploitation practices still happen until now although those are not as worse as in the past time. Currently, the existence of women has been recognized and got an equivalent portion with men in the social structure of society. For example, in the field of work there are no more class differences between men and women. Women can work in every kind of job sectors. Nowadays, there are many women who attend high education and then become doctors, lawyers, entrepreneurs, ministers, and even the president.

In the landscape of women's struggles to get the equality with men, feminism ideology becomes the main weapon to achieve the equality of the rights. The ideology of feminism analyzes the status of women and men in the social life with the aim to develop the knowledge for the achievement of women's better life. The ideology of feminism develops thoughts and efforts to create suitable ways to overcome discrimination and exploitation to women.

The ideology of feminism is a movement of women which demands equality and justice with men. Feminism is derived from Latin word – *femina*- which means woman (Fourier, 1997: 45). The term for people who believe in this ideology are feminists. The term began to be used in 1890s which refers to the theory of equality between men and women as well as the movement to gain the rights of women. Libraries now defines feminism as an international distinction for the rights of women which are based on the equality of men and women. Feminism movement started in the nineteenth century in the United States. It was started when the United States proclaimed their independence in 1776 by the popular quote “all men are created equal” with no mention of women (Djajanegara, 2003: 1).

Feminism emphasizes on the analysis of women’s role to fight against the defense of patriarchy hegemony. All the analysis and theories which are then raised by the feminists in the real life are expected to be enacted because the efforts of feminists do not just to decorate the pages of history of human development, but rather to the efforts of human beings to survive. Feminism movement in the world started to reverberate louder since the publication of the book entitled *The Feminine Mystique* by Betty Friedman written in 1963 in the United States. This book gave broad impact to the society. Soon after that, Friedan formed women's organization called the National Organization for Women (NOW) in 1966. An echo of this organization was penetrated into all the aspects of life, for example in terms of legislation.

As the implication of the books and organizations that are initiated by Friedan, the government issued the Equal Pay Act in 1963 that set the equations for the treatment of employment and equal wages between men and women so that women could enjoy a better working conditions and earn the same salary as men. In 1964, the government also issued laws Equal Right Act that set women to have full suffrage in all fields.

In the field of science, the feminists assume that there are still very little disciplines which put wome's roles inside it. It means that there are not many women who are included in the field of science such as a researcher or an author. The feminist scholars assume that science is so dominated by men (Cixous, 1960: 43). This case pushes feminists to put women's role more in the field of science. After the feminism movement, many studies of science raise the topic of women, including in the field of literary studies. Literary studies are a reflection of human life. It is able to be analyzed based on the study of feminism. In literature, there is a wide range of issues, including the questions of females. In essence, the researchers who use the theory of feminism as the main object of their analysis can focus on the analysis on the position and role of women in all aspects of life.

Literature is a piece of arts related to the expression and activity of the creation. Many literary works contain the elements of humanity. In its application, literary works are distinguished into prose, poetry, and drama. Prose is divided again into novels, novelettes, and short stories. Novel is a literary work in the form of stories that contains many elements that easily attrack the readers' curiosity. In the novel, there is a literary language that seeks to persuade,

influence, and ultimately change the attitude of the readers. This is what happens in *Memoirs of a Geisha* novel which is one of the results of the work of literature that depicts and describes the social situation and the life of geisha¹ as the portrayal of women's exploitation at the time before and after World War II in Japan.

Geisha derived from a root word “*gei*” which means art, and “*sha*” which means a person who performs in Japanese language. The word consists of two kanji, 芸 (*gei*) meaning "art" and 者 (*sha*) meaning "person" or "doer". The most literal translation of geisha into English would be "artist," "performing artist," or "artisan." Another name for geisha is *geiko* (芸子), which is usually used to refer to an apprentice geisha from Kyoto (Mineko, 2003: 21). The word geisha literally means a performer person. Japanese people view geisha as the professional entertainers. However, the majority of the world thinks that geisha are the white faced ladies who wear the kimono and sell their sexuality to men. Actually, geisha are much more than that. The stages to become a geisha are not easy. It takes several years of training for a young teenager girl to transform into an entertainer of high society.

When geisha entertainment first started, it was performed solely by men. The transition of male to female geisha started after 1750 (Yoshimi, 1997: 12). During this time and even today, the association of a geisha and a prostitute are mistakenly blurred. Meanwhile, geisha are totally different with the prostitute

¹ A Japanese woman who is especially trained in music, dancing, and the art of conversation. Her job is to entertain men in the tea house.

term. Geisha works mainly in the tea houses; these tea houses were strictly only for the geisha to entertain their customers with some variety of arts performances. It differs with the common prostitute which only focused on women's sexuality to be sold. Unfortunately, geisha are greatly decreasing in number today. It is because not many women who have a desire to become a geisha like in the past time. Nowadays in Japan, geisha still have active roles as the entertainers for hotels, night clubs and special traditional parties in high class restaurants called *ryotei*. However, there is less demand for geisha in the modern society. Young women now have many more opportunities in society to be independent and self-supportive than being a geisha.

Memoirs of a Geisha is a novel that describes the life of Sayuri, a young smart beautiful woman who is exploited to be a geisha in Kyoto at the time before the World War II. It captures the journey of life from her childhood in Yoroido until she becomes a geisha in Kyoto. Sayuri is sold by her parents together with her sister Satsu to an *okiya*² (geisha's house training) in a geisha district in Gion. Sayuri, who is separated from her sister, continues to rebel and escape from the *okiya* but it never works. *Memoirs of a Geisha* tells the story of Sayuri in her struggle to oppose geisha exploitation. She has no choice but to follow her destiny to be a geisha, but she always shows that she deserves to be more than just a geisha by keep struggling her better life. She has a big hope that someday her life will be better and she can gain her own independence.

² The lodging house in which a geisha lives during the length of her contract or career as a geisha.

Furthermore, the novel discusses on how Sayuri is educated and trained hard by Mameha, the most famous geisha in Gion district to become a professional geisha. At that time in Japan, the terms and conditions to become a professional geisha were very difficult and took a very long time. Sayuri has to practise dancing, picking the *shamisen* (Japanese's traditional guitar), learning the art of conversation, doing the tea ceremony, and pouring *sake* (Japanese beer) which are the absolute basic skills for a geisha. Sayuri also learns to use a complicated geisha's make-up, apply the geisha's hairdo, and wear the kimono which are the typical geisha's outfit.

Sayuri comes at one of the important stages that must be done for the sake of being a professional geisha: a *mizuage* ceremony. *Mizuage* is the process where a geisha gives her virginity to a man who is elected through the process of bidding or auction sale. After undergoing her *mizuage* ceremony, Sayuri becomes a professional geisha. As a geisha, she is required to work hard to earn a certain amount of money for the sake of her *okiya*. She entertains every man who hires her at the tea house. Sayuri works very hard every day and sometimes comes ahead in the *okiya* at one o'clock in the morning in a very exhausted condition. Although she has worked very hard, but she gets no rights to use all the money she obtains because it is claimed as the *okiya's* to pay her debt since she is sold to the *okiya*. Sayuri becomes a money machine for the *okiya*. Shortly, she should always give priority to the importance of the *okiya*. Luckily, Sayuri is a very strong woman. She always believes on her faith that someday she will get her freedom. The story becomes much more complicated by the antagonist character, Hatsumomo, a

geisha who lives in the same *okiya* with her who always wants to destroy her. Sayuri has secret love feeling to a man named the Chairman. It is forbidden for a geisha to fall in love with a man except that man is already being her *danna* (protector). Sayuri has to face many obstacles to struggle her freedom from the exploitation and her love to the Chairman.

Based on the description of the summary of *Memoirs of a Geisha* above, it can be concluded that there are many portraits of women's exploitation which in the novel are represented by a main female character named Sayuri. It becomes the object of the study that the cases of exploitation which closely relate to the strong patriarchal culture occur in various areas in the world. The life stories of Sayuri from her childhood that she is being sold by her parents, being a slave and then being forced into a geisha because she has no other options in life are the real implications of women's exploitation occur in the world.

The researcher is interested in studying *Memoirs of a Geisha* novel as an object of study with the background of women's exploitation, which in this case is represented by a geisha named Sayuri who lives in the nineteenth century in Japan. The story of her life is the real examples of women's exploitation caused by many factors, particularly the strong patriarchy culture system in the social community that put men's domination over women. Because of the problems of women's exploitation and struggle are the realm of feminism ideology, in this study the researcher wants to examine and criticize the practice of women's exploitation presented in *Memoirs of a Geisha*. The researcher decides to use the theory of feminism as the ground theory of the study. The researcher believes that

the theory of feminism is the most suitable study to analyze and scrutinize women's exploitation and how does their struggle in confronting the exploitation as represented by Sayuri character in *Memoirs of a Geisha*.

B. The Research Focus

In this research, the researcher focuses on Sayuri's exploitation in *Memoirs of a Geisha* written by Arthur Golden in 1997. Sayuri is a geisha who lives in Japan at the time before and after the World War II. She is exploited both physically and psychologically in order to become a geisha. She is often used as a tool for the benefit of another person, especially for the *okiya* (geisha's house training). The *okiya* owner makes her as a money machine. Sayuri has to work hard as a geisha to fulfill men's desire by accompanying and entertaining them. Tragically, she must do *mizuage* ceremony in which she should give her virginity to a man who wins the auction sale. Moreover, after being a *geisha*, she cannot make all the money from her work to be her own. The *okiya* automatically takes all her salary as a compensation of her debt since she is sold to the *okiya*.

The researcher also focuses on Sayuri's struggles from the exploitation that has been experienced by her since she was a child. Sayuri's struggle apparently appears when she tries to escape from the *okiya* at the very first week she is sold by her parents. In the next time, Sayuri opposes to many people in the *okiya* who brutally treats her as a maid. When she is forced to be trained as a geisha, Sayuri's struggle is seen from how she learns hard about all the geisha lessons and accepts the torments she gets. She does it not because she wants to be a geisha, but

because she wants to be a independent woman without being under anyone's oppression. Beside, by becoming a geisha, she hopes that someday she can reunite with the Chairman, a man whom she falls in love with. Sayuri wants to prove that she can be a successful geisha who can gain her independence with the one she loves. The researcher also focuses on the significant meanings of Sayuri's struggles portrayed in the novel. Last, the researcher focuses on the portrayal of Sayuri's struggles represented in the novel aims to find out the characteristics of literature work which distinguishes it from another work.

Feminism theory sees the world from the perspective of women. Because of the problems of women's exploitation and struggle are the realm of feminism ideology, in this study the researcher wants to examine and criticize the practice of women's exploitation captured in *Memoirs of a Geisha*. The researcher decides to use feminism as the ground theory of the study. The researcher believes that the theory of feminism is the most suitable study to analyze and scrutinize women's exploitation and struggle as represented by Sayuri character in *Memoirs of a Geisha*.

C. The Research of the Problems

The problems of this research are formulated as follows:

1. what kinds of exploitation experienced by Sayuri in *Memoirs of a Geisha*?
2. how does Sayuri struggle to fight against exploitation and its significant meanings in *Memoirs of a Geisha*?
3. how are the portrayal of Sayuri's struggles presented in *Memoirs of a Geisha*?

D. The Objectives of the Research

According to the formulation of the problems, the objectives of the research are described below:

1. to find out and explain the kinds of exploitation experienced by Sayuri as the main female character,
2. to identify and describe Sayuri's struggle to fight against exploitation and its significant meanings, and
3. to find out and explain the portrayal of Sayuri's struggles represented in the novel.

E. The Significance of the Research**1. Academically**

This research revealed some important points especially on feminism research. Moreover, the finding generated from the research is expected to support information to the students, primarily those who use feminism on their research.

2. Practically

This research is expected to be such an inspiration for academic practices so that they can see the equality of women to have an honorable position instead of being exploited as a commodity.

CHAPTER II

LITERARY REVIEWS

This chapter consists of three sub-chapters. The first is the review of related theories where the researcher used to analyze the formulation problems. The second is the review of related studies where the researcher provided other studies done by other people. The last sub-chapter is theoretical framework about the conceptual thinking of the study. The further explanations are more described in the following sub-chapters.

A. Feminism Theory

1. History of Feminism

Etymologically, feminism means a movement of women which demands equality and right with men. Furthermore, feminism can be interpreted as a movement struggles for women's rights in rejecting everything that is marginalized and subordinated by the culture of men's domination in all life aspect. The statement is in line with what is stated by Humm (2004: 23) that feminism is a theory about the equality between men and women in the field of politic, economic, and social. Furthermore, Tong (2013: 7) claims that the essence of feminism is the condition where women are free from oppression, domination, hegemony, injustice, and violence. Feminism emerges as an effort to oppose men's control. The fact that women have been exploited presents the assumption that feminism is the only way to end the exploitation.

Based on several definitions presented by some scholars above, it can be noted that women suffer from exploitation which is caused by gender discrimination. Gender discrimination is reflected in the various forms of actions experienced by women such as marginalization, subordination, the creation of stereotypes or negative labeling, and violence (Lamphere, 1996: 11). Feminism believes that the main cause of why women experience a lot of oppression and injustice is because of patriarchy system occurs in the society. Patriarchy is a system of men's domination and superiority which puts men at a higher position than women and that women must be controlled by men. Therborn (1991: 17) supports by his statement that long time ago, patriarchy societies dominated people life. Women's experiences of oppression and injustice is a result of the incorrect social culture. Feminism becomes a tool to make women aware of this problem and fight for the rights and justice they deserve to get. The word feminism is first stated by a feminist activist, Charles Fourier in 1837. It is derived from Latin word *femina* which means women. The history of feminism began when American Revolution happened in 1776. Goffman (1979: 87) states that women at that time began to develop the idea that their position is not as lucky as men in the social reality. Women from the top, middle, and bottom society did not have right to get education, to vote in politic election, and to have a job as men's.

Feminism in its development is divided into several periods/waves. According to Selden and Widdowson (2005:128), the development of feminism is divided into three waves based on the characteristics and focus of the goals. The first wave of feminism movement started in eighteenth until twentieth century

when Social and Political Revolution in the United States happened. It began with the work of Mary Wollstonecraft's book entitled *Vindication of the Right of Women* which is now considered as a classic feminism history reference. Wollstonecraft argues primarily for the rights of women to be educated to gain their independence (Mill, 1869: 33). Wollstonecraft continues her argument that is by educating women it will strengthen the marriage relationship. Her concept of marriage underlies this argument. A stable marriage, she believes, is a partnership between a husband and a wife. A marriage is a social contract between two individuals with same rights and justice. As a result, a husband cannot oppress his wife under his power.

The feminism progress aroused more since the publication of Mill's *The Subjection of Women* in 1869. As the result of the first wave of feminism struggle, in 1830-1840 in line with the eradication of women's slavery practice, the rights of women were slowly given such as the opportunity for pursuing education and taking portion in voting rights. Furthermore, it became the basis form of the second wave of feminism which referred to the period where feminism became into a considerable movement that was paid big attention by many scholars in the world, particularly in Europe in the early of 1900s. This period struggle was much more complicated than the first wave. The feminists demanded some rights to get the same salary as men's, proper education, a wide range of job opportunities and freedom from violence, and gender discrimination. Women began to gain a larger share in the exercise of voting rights and furthermore women could even engaged in the parliamentary vote. The second wave of feminism movement has

two main figures; Kate Millet and Simone de Beauvoir. They state that every individual has the right to have self determination. Furthermore, Beauvoir (1949: 65) states that women discrimination is the influence of Western culture. Meanwhile, Millet (1970: 43) assumes that gender discrimination is the effect of patriarchy system which spreads throughout family and culture. According to Thompson (2002: 23), patriarchy system uses violence and stereotyping to suppress the power of women and their sexuality. From all the statements above, it can be concluded that the second wave of feminism is a movement which demands the right of women to protect and take control of their body without men's control.

The last wave of feminism echoed louder in the United State by the publication of *The Feminine Mystique* written by Betty Friedan in 1963. This book turned out to be a broad impact especially after Friedan formed a women's organization called the National Organization for Women (NOW) in 1966, which gave a big influence in some areas of women's rights at that time. For example, in the field of legislation, Friedan's book pushed the form of Equal Pay Right (1963) so that women could enjoy the proper working conditions and earn the same salary as men's and also Equal Rights Act (1964) where women have full suffrage in all fields. This was the beginning of third wave of feminism in modern era. The third wave of feminism shows that the social system of modern society has a limping structure due to the patriarchy culture. The marginalization on women in various aspects of life, particularly in the field of economy and politics is the concrete evidence provided by this wave to women's struggles in feminism.

Now, feminism movement keeps running by some improvements. In 1967, Student for a Democratic Society (SDS) was established. That was the beginning of the radical feminist emerged by the creation of Women's Liberation Workshop in 1968, which observed the role of women in relation to men in the United States' capitalist society which was actually much more like the relationship between the colonizer and the colonized. In 1986, this group openly protested the holding of *Miss America Beauty Pageant* competition in Atlantic City that they considered to be such harassment toward women and more likely a form of commercialization of women's body.

The commercialization of women's body is also being the main society's atmosphere that is captured in this study. As stated in the description above, the patriarchy system uses violence and stereotyping to suppress the power of women and their sexuality. Women has no power to protect their body from men's control. Men exploits women's body to satisfy their desire and to get the huge benefit. This problem is in line with the second wave of feminism which demands the right of women to protect and take control of their body. Since this study focuses on women's exploitation that is portrayed in the society in the early of 1990s and how does the women at that time struggle to fight against men's oppression in patriarchy system, the researcher assumes that the second wave of feminism is the most suitable period of feminism used to analyze the research problems in this study. The second wave of feminism is in line with the topic study of this research which captures women's exploitation in term of their sexuality.

2. Radical Feminism

Feminism as a movement of women appears in different characteristics due to the differences of basic assumption issues of gender inequality. Some branches in this movement are liberal feminism, Marxist and socialist feminism, and radical feminism. The root of liberal feminism is based on women's freedom and equality. Women are the rational human beings whose abilities are similar to men's so that they should be given equal rights with men as stated by Evans (2003: 65). Liberal feminism seeks to fight for women to achieve equality of legal rights socially and politically as stated by Humm (2004: 181). The liberal feminists emphasize on the purpose to create a justice and care society about the freedom of human rights. Women are being only as citizens in the country and have no right to make the policy. Then, it needs to be an equivalent condition for women to be able to join in the realm of politics and policy making.

The flow of Marxist feminism looks at the issue of women in the framework of capitalism critique. Humm (2004: 25) identifies that class classification is the main cause of women oppression. The oppression is a product of the political structure, social, and economic issues. It is mentioned that the status of women falls due to the concept that women are considered to be a never done working object. Production systems which are oriented in advantages are resulted in the form of classes in society, i.e. the bourgeoisie and the proletariat. Marxist feminists assume that countries are not only a capitalist and a state institution but also a manifestation of the interaction or social relationships and the country has the ability to maintain human being.

Radical feminism provides an important foundation for the rest of feminist flavors. Echols and Willis (1990: 63) state that radical feminism is actually the breeding ground for many ideas that arise from feminism. Radical feminism is a philosophy which emphasizes patriarchal roots as the main cause of inequality between men and women, or more specifically social dominance of women by men. Radical feminism views patriarchy as dividing rights, privileges, and power primarily by men and as a result it oppresses women and privileges men. Radical feminism opposes patriarchy, not men. Equating radical feminism to man-hating is to assume that patriarchy and men are inseparable in philosophically and politically (Thompson, 2002: 4).

Radical feminism considers on a view that exploitation toward women occurs due to the patriarchy system (Bhasin in Citra, 2014: 2). According to this flow, men's power over women that is based on men's possession and control over women's reproductive capacity has led to women's exploitation. It causes a dependence of women physically and psychologically to men. In its history, radical feminism emerged as a reaction to culture of sexism or social dominance based on gender in Western countries in the 1960s to fight against sexual violence and pornography industry.

According to radical feminism's point of view, women's body is the main object of suppression by men power. Therefore, Lamphere (1996: 31) states that radical feminism questions the body as well as reproductive rights, sexuality (including lesbianism) power over relationship, sexism, and public-private dichotomy. Over years, radical feminists have been criticized for arguing that

men's domination over women is the ultimate source of oppression form. Radical feminists assume that their society is to abolish patriarchy. Radical feminism argues that in patriarchy women have come to be viewed as the other to men's life; therefore, they can be oppressed and marginalized. They also believe that the way to deal with patriarchy and oppression is to address the underlying causes of these problems through revolution.

Evans (2003: 258) states that radical feminism emerges as a component of women's liberation movement. Radical feminism has some figures such as Shulamith Firestone, Kathie Sarachild, Atkinson, Carol Hanisch, and Judith Brown. They help to secure the bridge that translates radical protest for racial equality to the struggle for women's rights by witnessing the discrimination and oppression to women. In 1960s, radical feminism emerged simultaneously within liberal feminist and working class feminist discussions. It appeared first time in the United States and then continued in the United Kingdom and Australia. These consciousness sessions allowed early radical feminists to develop a political ideology based on common experiences women faced with male supremacy.

Since radical feminism considers on the view that exploitation toward women occur due to the patriarchy system, the researcher uses radical feminism as the most appropriate theory to analyze the research problems. Radical feminism helps the researcher to analyze what kinds of women's exploitation happen to the main female character in the novel and how does she struggle to fight against the exploitation as a reflection of women's independence.

B. Women's Exploitation in Feminism Reviews

The cases of women's exploitation have occurred for centuries and have not found a concrete solution yet. In terms of social life, women have long received various treatments which construct them as weak figures under men's domination. Women's exploitation can be reviewed from many different points of view, like in terms of ethics and morals, religion, myth, gender, culture, communication, femininity, etc. In this study, the researcher chooses femininity point of view because by taking femininity point of view then the exploitation is viewed from the perspective of women. The definitions, causes, and forms of exploitation are presented in the descriptions as follows.

1. The Definitions and Causes of Exploitation

Exploitation is stated as the action or fact of treating someone unfairly in order to benefit from their work, the fact of making use of a situation to gain unfair advantage for oneself. According to Millet (2000: 14), the exploitation can be defined as the use of someone or something in an unjust or cruel manner. Moreover, the word exploitation is used to refer to the act of using another person as a means to one's profit, particularly using their labor without offering or providing them a fair retribution. In its development in the social life of the community, the exploitation is not only closely related to the economic aspects, but also very closely related to sexuality aspects.

According to Moeliono (1989: 68), exploitation is in conjunction with sexuality term. It can be interpreted as an act of exploiting women's physical

things (everything about the body) and raising the interest of their own sex. He mentions further that sexual exploitation can be categorized as sexual harassment which is usually used in modern slavery practise by exploiting the sexual organs or other body organs from victims for profit.

The International Labor Office (2009: 3) states that exploitation is aimed to make a women's stereotype portrayed as a sexual symbol. Women's exploitation has many various forms. The early form of women's exploitation started in eighteenth century in the United State and Europe when capitalism industry confronted with crisis and many factories had lacked of the human resources. As a result, the capitalists absorbed women for being labor with a very low salary. Many industries employed women as workers with relatively long working hours. A different treatment to women worker was also applied by their smaller hire than men worker in the same working hours. This phenomenon is then called as women's labour exploitation. Furthermore, women labour exploitation continued to spread in term of women's sexual exploitation. There were many ads or promotional products that displayed sexy women as main models which aimed to attract more consumers, especially men to buy the product. Women were forced to pose sensually which exploit their body as the main selling weapon. Moreover, others kinds of exploitation extended out like in the form of prostitution which focused on commerzialing women's body.

Based on the description above, it can be concluded that exploitation is stimulated by some factors below.

a. Patriarchy System

Bressler (2011: 56) claims that patriarchy means a social structure which puts the role of men as the sole ruler. Thus, patriarchy culture is a culture that is built on the foundation of the structure of men's domination and hierarchy. Patriarchy is a system of social structures and practices where men dominate, repress and exploit women. Patriarchy culture in some aspects of life is more likely to favor men and degrade women. The stereotype appears that women are under men, not important, weak, coward and so on. The facts occur through a very long process either through socialisation, strengthening the construction of social, cultural, religious or even through the power of the state.

One characteristic of the community is the division of labor where men must work in the outside sector and women work in the domestic sector, so that their life can be orderly arranged and harmonious. This fact is following the opinion that naturally men have a stronger physique; therefore, they should be able to complete the work to earn a living outside the home. Being a woman is physically weak; therefore they must get protection which is the reason why they are not fit to be the head of the household and as a result they have to finish the job in a household or domestic sector of which the risks are much smaller. Domestic sector work is often considered as inferior and not productive. This stereotype continues to be kept as a habit that exists within the community.

A number of radical feminists mention that there are two systems of social class: first class is the system of economic relations based on the production of system and second class is sex class that is based on the relationship of

reproduction. The second system is the cause of oppression on women (Thompson, 2002: 36). The patriarchy concept refers to the second class system, namely the power over women by men which is based on the possession and control of the reproductive capacity of men over women. In doing the analysis of the causes of women's exploitation, the researcher analyzes the root of the problem itself along with the ideology of the patriarchy. Furthermore, the flow of radical feminists assumed that patriarchy is the source of ideological oppression which is a hierarchical system of men power and privilege.

b. Capitalism System

According to Goran (1991: 23) capitalism is a social system based on the recognition of individual rights, including property rights in which all property is privately owned. When the wave of industrialization swept the countries of Western Europe in the early of eighteenth century, in traditional societies there was a change of the economic system from small scale industrial company to the big scale industrial company. In those years where thought liberalism was at the top, only men's civil liberties were acknowledged and cared for. That was an evidence that women were still in unaware position until the end of eighteenth century.

At the beginning of millennium era, the Western capitalist system dealt with the crisis where many factories have lacked of human resources. The industrialists then absorbed women for being labors with cheap salary. Their rights began to be heard and they were compelled to work outside home. However, despite this they

were still remained to be discriminated. Women's influence into the labor sector gave big benefits to the capitalism system because women were considered to be weak figure who were not dare to express their rights.

The capitalist who viewed the situation by economic point of view then exploited women as the tool to sell their products. The capitalist system considered women as merchandise that can be traded and exploited by their beauty and body. Women were considered as the money making machines. The film producers saw women as a valuable asset. They then made women as movie stars and ads models which can be enjoyed by anyone. Women were forced to act sensually to attract the customers, especially men. Other effects then appeared by increasingly number of women trade and prostitution.

c. Gender Stereotypes

According to Marshall (1998: 33), gender stereotypes are generalizations about the roles of each gender. Gender roles are generally neither positive nor negative; they are simply inaccurate generalizations of men and women attributes. People may believe that discrimination toward individuals is because of their sex, race, age and sexual orientation which are still exist in the institutions in most countries. People also may not want to accept the fact that sexual violence is common in all culture and that women are victims of sexual harassment.

Stereotypes occur when individuals are classified by others as having something in common because they are members of a particular group or category of people. Culture, ideas, symbols, norms and values play a significant role in the

creation of women images and the differentiation of gender roles. Mohanty (2003: 13) states that there are classifications of women's stereotype and men's stereotype which exist in the society. The kinds of the classification of women's stereotypes consider that women are not as strong as men, afraid, less important than men, supposed to make less money than men, do not need to go to school, not politician, supposed to be submissive, responsible to do housework and raise the children and supposed to look pretty.

Meanwhile, there are also men's stereotype which set men in the position above women. Those cases try to describe that all men are described as stronger than women, never feel afraid, men's decisions are very important, earning money in the family, worth to go to school, tell women what to do, do not do housework and do not take the responsibility to take care of the children, might enjoy outdoor activities, do not have to be looked handsome as long as he can earn much money and always at the top. Those portrayals of men's stereotypes show an unjust treatment between men and women in the society. The correlation of their roles in the society is not in line with the equality of men and women.

2. Forms of Women Exploitation

The control and abuse of women's sexuality create and maintain women's exploitation all over the world (Baker, 1998: 45). Men held the important decision in all social, political and religious institutions that organize and control the society. Through this institutional power, men construct culture, laws, and policies to control women in public and private spheres. Commercial sexual

exploitation means women are used for men's sexual gratification or profit. It refers to any action in which men use women's sexuality to satisfy their desire. Gordon (1998:73) argues that women's exploitation is not only referred to sexual term, but also in psychological and culture existence within the society. Those kinds of women exploitation are classified into the following terms as described below.

a. Prostitution

The exploitation of women's sexuality often occur simultaneously. For example, in Iran under fundapsychologist rule, women's activities in public areas are segregated from men and full body coverings are required. At the same time, fundapsychologists emphasize more on the sexual exploitation practice by lowering the age of marriage for girls from 18 years old to 9 years old and renewing the practice of temporary marriage in which a man can marry a woman in very short a period as reported in Amnesty International's report (2011:77).

Prostitution is not the world's oldest profession although it is probably one of the world's oldest forms of men's exploitation toward women. Prostitution abuses and exploits women as the results of patriarchy and men's hegemony within world society. Prostitution commodifies women by selling their bodies for whatever men want to do. In other hand, there are rarely adult men treated by this way. It is women who commonly work in prostitution.

According to Jacques (1988: 15), the majority of women come into prostitution field before they reach age of 20 years old. Mostly, they come into

prostitution field after enduring incest, abuse and rape by acquaintances which accommodates them to violence and exploitation until eventually they think this is their role of life.. When the social infrastructure collapses as a result of war, famine, and economic crisis women turn to prostitution as a last resort.

b. Women's Stereotypes

Women's stereotypes refers to the critics that are often declared by feminists and other advocates of women's rights against the use or portrayal of women in the mass media (such as television, film and advertising) to increase the appeal of media or a product to the interests of the women body or sexuality and in the society. According to Goffman (1979: 35), the portrayals of women in mass media observe possible negative consequences for various segments of population, such as women of average or normal appearance feeling inadequate or less beautiful in comparison to the overwhelming use of extraordinarily attractive women, unrealistic expectations by men of how women should look or behave, stereotyping of women who are positively portrayed by or sexualized in the media, such as the theme of a "dumb blonde" or "blonde bimbo", and limiting career opportunities for people who fit these stereotypes. Furthermore, it can create such psychological disorders such as body dysmorphic disorder, anorexia, bulimia and so on.

Scabou in her article on USA Today newspaper entitled *Sexy Breast Cancer Campaigns Anger Many Patients* published in October 30th 2012 wrote that women in America have become more and more obsessed with how their body are

seen. Their need to have the perfect body is a result of various stereotypes within society which consider women's body should be perfect. Those messages are noted in many different ways, but specifically by advertising in the media. Women are constantly pressured to look a certain way and if they are outside the norm then they are often looked down at or even dismissed from the public attention. The kinds of the classification of women's stereotypes consider that women are not as strong as men, afraid, less important than men, supposed to make less money than men, do not need to go to school, not politician, supposed to be submissive, responsible to do housework and raise the children and supposed to be looked pretty.

c. Female Labour

Over the past decades in capitalism era, women have included in labour force activities. Labour force participation is significantly higher among women today than it was in the 1970s, particularly among women with children and a larger share of women is working full time and year round. Women's earnings as a proportion of men's earnings also have grown over time. In 1979, women working full time earned 62 percent of what men did and in 2011, women's earnings were 82 percent of men's. This report presents historical and current labor force and earnings data for women and men from the Current Population Survey (CPS) in 2010 (Cahyanto, 2007: 5).

Feminists have long confronted the question of what constitutes the primary contradiction for working class women. What is the greatest source of oppression

and exploitation for women, and what is the best approach to achieve women's genuine liberation. Although it is true that women have been exploited in many societies prior to the development of capitalism, the form their exploitation takes is deeply interconnected with a current mode of production. The long transition from feudalism to capitalism gradually increased the classification between social production and alienated reproductive labour, drove women further away from the social and political infrastructure of society and into the home, and guaranteed that political and ideological power would be wielded by those who ultimately held economic control over social production.

However, marginalization of the family and women's work in the household mystified the real function of the family under capitalism: the production and reproduction of labor power. On the one side, the production of the means of existence, of food, clothing and shelter, and the tools necessary for that production; on the other side, the production of human beings themselves, the propagation of the species. The real nature of women's work in the family becomes absolutely clear when people realize that married-female labor properly falls into the service sector. It is the marriage contract that gives husband the legal right to the direct appropriation of female labor power at subsistence cost and without wages as a private service legally owed to him by his wife.

C. Women's Struggles to Fight Against Exploitation

Since the late of nineteenth century, a growing revolt by women to fight against exploitation has emerged. The first country in which this radicalization of

women appeared as a mass phenomenon in the United States. The new women's liberation movement appeared on the historical scene as part of a more general upsurge of the working class and all exploited and oppressed sectors of the world population. Saddler (2005: 54) states that this upsurge has taken many forms from the struggles against national oppression, the student demonstrations, the demands for psychological protection and the international movement against the imperialist war. Although women's movement began among students and professional women, the demands are combined with the growing contradictions within the capitalist system. It began to affect the consciousness, expectations, and actions of significant sections of the female working class.

In many countries the new rise of women's struggles preceded any widespread changes in the combativity of organized labour. The development of women's movement has become an important factor in the political and ideological battle to weaken the hold of the bourgeoisie, and its agents within the working class. In recent years, a number of women's movements have emerged characterised by theorising, mobilising and acting against suppression and subjugation of women. There is economic basis for sexual discrimination within the family. Women do a lot of work at home for which they are not paid. Saddler (2005: 54) mentions that there are four major forms of women's struggles. First, women have struggled to organize (through mass movements) consciousness raising groups, women's centres, etc. These are meant for greater control over their bodies, against rape and prostitution, for free and safe contraceptives and abortions), for political rights like suffrage, against oppression in the family.

Second, women have struggle through unions for improvement in their standards of living and in conditions of work. Women have the same rights with men to get paid as what they had worked for. Women hardly refuses the slavery practices as what happened in the early twentieth century which capitalism system oppressed women to work as labor with long work hours and very low salary.

Third, women have struggled to join in broader work areas even in government position and against political repression, price rise, etc. But all these issues mainly concern with the urban women. Slowly but sure, along as the better education and information sytems this term will spread out to women all over the world even in the sub-urban and privilege area. Women have a strong opinion that they also can be smart to be asked to fill the position in politic and government rules. Last, women have struggled themselves for social recognition and remuneration for their work as housewives. In the past time, work as a housewives remarked as a weak and unimportant figure, meanwhile the household maintaining cannot be runned well if there is no woman doing all those works.

Nowadays in the modern era, many smart women who are already highly educated choose to work as housewives to take care of their children and husband well. They still can be productive by writing books, making some homamade food to sell, and even opening their own home industry. Stephanie Meyer is a very popular example of a housewife woman who is successful to gain her duty as a wife, mother, and best fiction novels over the world by her literary works which are being best seller novels in the world.

D. Feminist Literary Criticism

Feminist literary criticism can be understood as the use of feminist principles and ideological discourses to criticize the language of literature (Tuttle, 1986:184). The language of literature is used to direct towards developing and understanding the constructed nature of meanings generated by language and the function of content in the process. The history of feminist literary criticism began in the nineteenth century with the emergence of second wave feminism. Feminist literary criticism properly began from the classic works of nineteenth century's women authors such asot and Margaret Fuller. Since the early 1980s, feminist literary criticism has developed and diversified in a number of ways and is now characterized by a global perspective. According to Murfin (1998: 86), many commentators have argued that feminist criticism is the definition of gender criticism because of its focus on the feminine gender. In general, feminist literary criticism before the early 1980s was concerned with women's authorship and the representation of women's condition within literature; including the depiction of fictional female characters. In addition, feminist criticism was concerned with the exclusion of women from the literary canon (Barry, 2002: 15).

Feminist literary criticism is a field of women's literature characterized by many wonderful studies of women, gender, and writing that have enriched people's understanding of the potentialities of feminist enquiry. Feminist literary criticism also concerns on a less obvious forms of marginalization such as the exclusion of women writers from the traditional literary canon. Feminist literary criticism views literature as a reflection of social reality of patriarchy. Therefore,

the purpose of the application of this theory is to break the assumption of patriarchy system that is hidden through a picture or image of women in literary works. Thus, Ratna (2007: 62) argues that the condition of women is subordinated by the culture. That is the cultural cause of why women are considered to have a lower status than men.

Many feminists argue that feminist literary criticism is an attempt of understanding the position and role of women in literary works. The role and position of women will be the central discussion of literature. According to Endraswara (2008: 28), there are five important goals in the analysis of feminist literary criticism. First, it aims to reveal the researcher's works by women of the past and the present in order to clear the image of women who are pressured by tradition. Second, it aims to reveal a variety of pressure on female figures in the paper written by the men author. Third, it aims to reveal the author's ideology of women and men and how they view themselves in real life. Fourth, it examines many aspects of critics to understand the creative process of being feminists. Last, it uncovers aspects of feminist psychoanalysis, which is why women prefer to the subtle things and emotional feeling than the logical thinking.

E. Literary Elements

Literary elements are any methods that researchers use to convey their messages. Literary elements help the readers to appreciate, interpret, and analyze a literary work (Scott, 2004: 3). In general, literary elements are a collection of universal artistic structures that are so typical of all works of literature frequently

employed by the researcher to give meanings and a logical framework to their works through language as stated by Galt (2009: 49). When such works are read by readers, they ultimately recognize and appreciate them. Because of their universality, they also allow the readers to compare a work of one writer to the others to determine its worth. They do not only beautify the piece of literature but also give a deeper meaning to it. Besides, they help to motivate readers' imagination to visualize the characters and narration to be more clearly. By understanding the literary elements, the reader will be easier to understand the meaning of the story presented by the author. According to Yudiono (2009: 30), literary elements provide a conceptual framework for comparing individual literary works to others, both within and accross genres. Yudiono continues his theory that literary elements consist of some following aspects as described belows.

1. Theme

Theme is the central idea of a story or the message that is conveyed by the author to the reader. A theme should generally be expressed as a complete sentence and not only described in one word or phrase. Theme gives the reader a basic understanding of what will happen in the story.

2. Plot

Plot is a literary term used to describe the events that make up a story or the main part of a story. These events relate to each other in a pattern or a sequence. The structure of a novel depends on the organization of events in the plot of the story. Plot is known as the foundation of a novel or story which the characters and

settings are built around. It motivates the characters to affect the story and connects the events in an orderly manner. It creates a desire for the reader to go on reading by absorbing them in the middle of the story, wanting to know what happens next.

There are five main elements in a plot. The first is the exposition or the introduction. The second element of a plot is known as the rising action which occurs when a series of events build up to the conflict. The third element of a plot is known as the climax or the main point of the plot. This is the turning point of the story and is meant to be the moment of highest interest and emotion. The fourth element of a plot is known as falling action or the winding up of the story. The last element of a plot is the resolution or the conclusion. It is the end of a story and ends with either a happy or a tragic ending.

3. Setting

Setting is the time and place in which a story takes place. The setting can be specific (e.g., London in 1910) or ambiguous (e.g., a sub-urban society at the hard economy crisis). It basically helps in establishing where and when and under what circumstances the story is taking place. There are some formats of setting used in literature works such as place setting where describes the place where the story happens. In capturing this place setting, it should be not in opposition to the real place so that the reader who especially knows the place, will not sure by what the researcher conveyed. Then, time setting which describes when the story happens. In a historical story, this is very crucial point. The inconsistent time setting will make the history itself becomes ambiguous. The time setting also covers how long

story telling is processing. Last, social setting which covers anything related to the characters condition or the society told in the story. It includes the social culture, norms, belief, attitude, etc. The social setting is crucially important to know well since it is closely related to the name, language and the character status in the story.

4. Characterization

Characterization is the researcher's means of conveying to the reader a character's personality, life history, values, physical attributes, etc. There are three models of characters in the story. The first is protagonist character. Protagonist character is the main character or the central character of the story and has a duty to bring it on the story. The second is antagonist character. Antagonist character is the character who has bad manner and usually always trying to destroy the protagonist. The last is round character. Round character is the character who is not so important but cannot be denied as the story supporter.

5. Figurative Language

Figurative language is any use of language where the intended meaning differs from the actual literal meaning of the words themselves. There are many techniques which can rightly be called figurative language, including metaphor, simile, hyperbole, personification, and verbal irony.

6. Point of View

Point of view is used to identity the narrative voice. Two of the most common point of view techniques are the first person, wherein the story is told by the narrator from his or her standpoint and the third person wherein the narrator

does not figure in the events of the story and tells the story by referring to all characters and places in the third person with third person pronouns and proper nouns.

7. Conflict

Conflict is a literary element that involves a struggle between two confronting forces usually a protagonist and an antagonist. Conflict is divided into three kinds of types related to the conditions that happen in the story. The first is the characters conflict with themselves or internal or psychological conflict arises as soon as a character experiences two opposite emotions or desires. This disagreement causes a character to suffer mental agony. Internal conflict develops a unique tension in a storyline marked by a lack of action. The second is the characters conflict with their surrounding environments or the external conflict. It is marked by a characteristic involvement of an action wherein the characters find themselves in struggle with those outside forces that hamper their progress.

8. Tone

Tone is a general atmosphere of a narrative. The implied attitude towards the subject of the story. Tone can portray a variety of emotions ranging from solemn, grave, and critical to witty, cry and humorous. Tone helps the reader to understand the writer's feelings towards a particular topic. Sometimes, tone also influence the reader to guess and get early understanding about what the researcher means to write by expressing the atmosphere of the story. Tone can give the clue to the reader about the ending of the story if the researcher captures it consistently since the very first chapter to the last chapter.

F. The Previous Studies

In analyzing the topic study, it is important to understand more about the work if the researcher could find some related topic studies. There are many previous studies on feminism and women's struggle as the research topics for undergraduate English Literature thesis in UNY. The first is the research thesis conducted by Intan Pravitasari (2012) entitled "*Karana's Struggles for Survival in Scott O'Dell's Island of the Blue Dolphins*", which aimed to find out and explain gender discrimination practiced in the novel. The second is the research thesis conducted by Irsa Kharisa (2012) entitled "*Women Subordinations and the Struggles as the Response to the False Social Sytem in Sandra Cisneros 'The House on Mango Street'*", which is proposed to map out the kinds of women's roles reflecting women subordination. The last is the research done by Hanindita Rakhmawity (2011) entitled "*The Struggle of the Female Characters in Obtaining Freedom in Alice Walker's The Color Purple: A Black Feminism Study*", which describes the multiple oppressions faced by the female character and the reflection of black feminism as a movement in the struggle of black women.

In those three researches thesis, the researcher found a topic study relation by the analysis of gender discrimination in form of gender discrimination which caused women subordination, women oppression, and the role of women reflecting women struggle. Those are also being the sub-topics about the cause and the implication of women's exploitation which is being the main topic study of the thesis.

Despite the same ground theory and focus study used and analyzed in this research and the previous, those three researches still have some differences. The first one is the theory used; the first previous research analyzed the gender discrimination practice by using liberal feminism, the second previous research analyzed the women's role reflecting women subordination by using feminism in general literature without any specific thought, and the last previous research analyzed women oppression by using black feminism. Meanwhile, this research analyzed the exploitation suffered by main female character and how she struggles against patriarchy and capitalism system by using radical feminism.

The second one is the analysis result. The first previous research revealed that the gender discrimination happened in the novel in form of women subordination and women's stereotype. The second previous research revealed that there were four kinds of women's role reflecting women subordination those are limited mobility, marriage injustice, sexual exposure, and historical background. The last previous research revealed that there were three oppressions experienced by the female character those are racism, sexism and classism. Meanwhile, this research revealed the women's exploitation captured in the main female character in the form of slavery, sexual harassment, violence, and subordination and how does the struggle beyond to fight against the patriarchy portrayed in the novel. This research also revealed the analysis of the portrayal of the female character's struggles. Based on those explanations, it is clearly stated that although this research has a very common topic about women's problem and women's struggles, but the researcher present the research with different kind of

women's problem, new different kind of women's struggle represented by the main female character, a new different literary work, and an analysis of the portrayal of women's struggles represented in the novel.

G. The Conceptual Framework

The ideology of feminism is a movement of women which demands equality with men. Feminism emphasizes on the analysis of the role to fight against the defense of patriarchy hegemony. All the analysis and theories which are then raised by feminists is expected to be enacted because all the efforts of feminists not just to decorate the pages of human development history, but rather to the efforts of human beings to survive. Through feminism, women are inspired to struggle and oppose any harm actions that exploited them. Women will struggle to get any position in social system and institution, so that women can gain the freedom and change the social system that harms them in order to get the equality.

Feminism and literature are very linked to each other. Literature is a piece of arts that relates to the expression and activity of the creation. Literature works contain the depiction of an event, history, and conditions at a particular period which are the elements of human. Literature is a medium to apply the feminism theory, to analyze the condition of women and to analyze a social system, including the patriarchy system.

As a result, feminism is the most suitable theory to analyze Golden's *Memoirs of a Geisha*, one of the literature works that depicts and describes the strong patriarchy system in the society and the role of a geisha who struggle to

fight against the exploitation in early 1990s until 1945s at the time before and after the World War II. Sayuri, the central female character in the novel suffers from the exploitation. *Memoirs of a Geisha* depicts the courage of Sayuri as a woman who is able to fight against the exploitation to gain her independence.

Based on the explanation, the researcher analyzes women's exploitation experienced by Sayuri, her struggles to fights against patriarchy system and its significant meanings, and the portrayal of her struggles represented in the novel. The researcher makes three questions of research problem to gain the certifiable analysis as follows: 1) what kinds of exploitation experienced by Sayuri in *Memoirs of a Geisha*, 2) how does Sayuri struggles to fight against exploitation and its significant meanings in *Memoirs of a Geisha*, and 3) how does the portrayal of Sayuri's struggles presented in *Memoirs of a Geisha*. Those three research questions help the researcher to analyze and find the answer of research significant meanings.

In feminism, patriarchy system is designed as a social structure of the community including guidelines that set the roles and rights of men and women in social life. Unfortunately, this system gives many harms for women. This is compounded with the system of capitalism that exploits women's body as a sexual object. Women are forced to submit to the social system that glorifies men as the leaders and decision makers. Women have no right to act beyond the men and it causes men to be able to apply arbitrarily actions to women. Furthermore, women are sexually exploited by forcing them to come into such prostitution field to

satisfy the lust of men. In the field of industry, many women become the models for the products promotion by exploiting their body as the main attraction.

However, Sayuri is unwilling to yield the exploitation that she receives. She fights against exploitation in her unique way. Sayuri struggles to counter the dominance of patriarchy system with the determination and efforts by seriously learning to be a geisha for her successful future and no longer lives dependently on men. Sayuri is brave to fight the rules of the *okiya* (geisha's house training) which exploits her as a money machine. In the end, Sayuri gain her freedom by taking some important decisions in her life. Sayuri's struggles show that women can gain their independent without noone's control anymore.

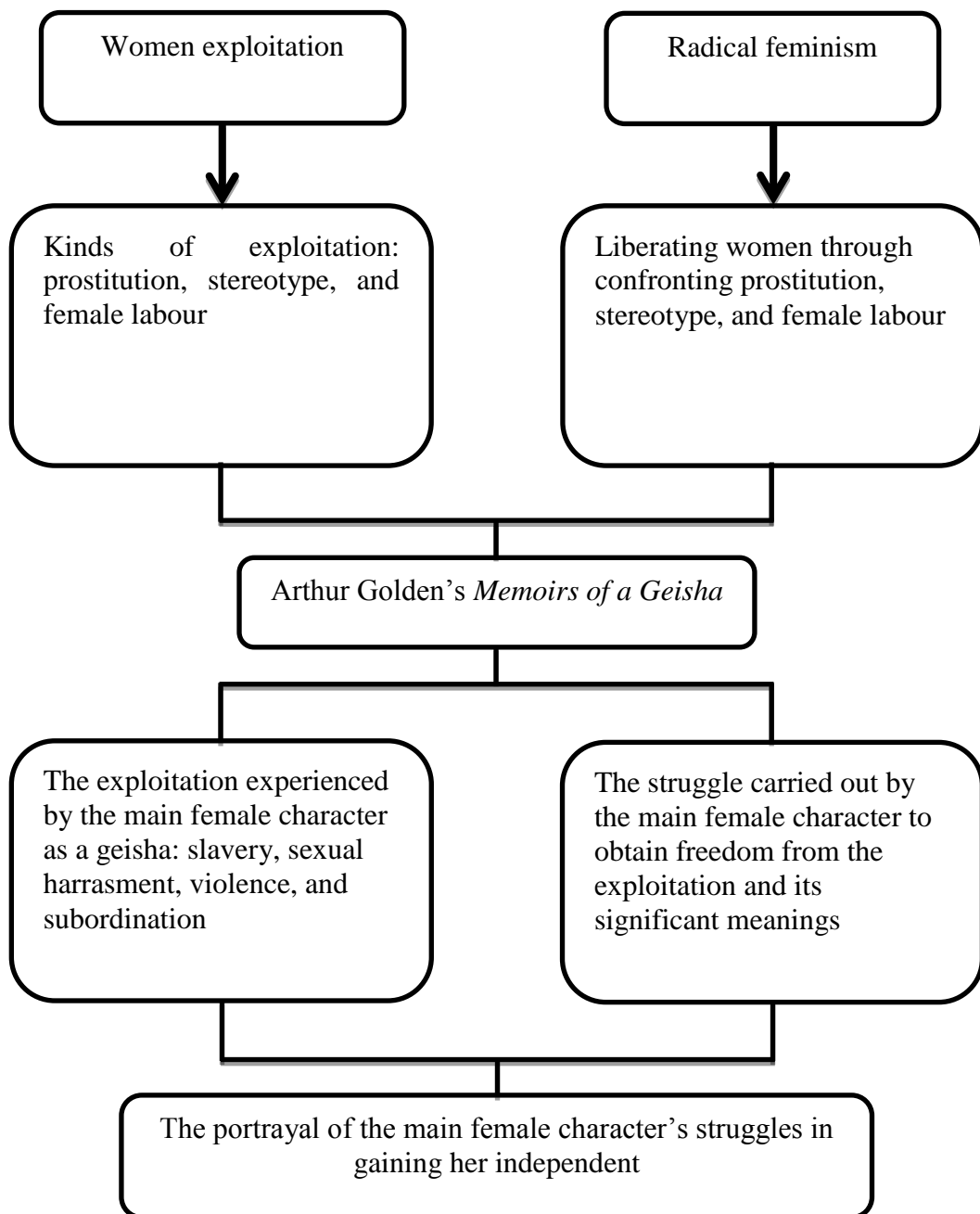


Figure 1: **Conceptual Framework**

CHAPTER III RESEARCH METHODS

A. The Research Design

Research design is a systematic plan to study scientific questions by what the researcher arranged. This study applied qualitative research design since it did not deal with numbers or measures. In this research, the main data were sentences taken from *Memoirs of a Geisha* novel.

In the world of research, there are two general approaches in gathering and reporting the information: qualitative and quantitative approaches. Qualitative research design identifies the data in form of sentences. In qualitative research, the researcher aims to gather an in-depth understanding of human behavior and the reasons that govern such behavior. The qualitative method investigates the reasons and ways of decision making, not just what, where or when. In other hands, quantitative research deals with data in the form of numbers or measures. The objective of quantitative research is to develop and employ mathematical models, theories and/or hypotheses pertaining to phenomena.

The reseacher implemented content analysis as the useful technique to read this novel in portraying women's exploitation. Content analysis is a technique of gathering and analyzing the content of the text whose data are referred to words, symbol, etc. The researcher tried to collect the data in the form of sentences, categorize those data into such categories definied, and interpret the meaning of the data as the portrayal of women's exploitationand struggle.

B. The Sources of the Data

The primary sources of the data was the novel *Memoirs of a Geisha* that written by Arthur Golden and published in 1997. *Memoirs of a Geisha* tells the fictional story of a geisha in Kyoto, Japan, before and after World War II. This novel provides main data of the study in the form sentences and circumstance containing, reflecting, and/ or having correlation with women's exploitation. Moreover, the data taken become the bases in creating the analysis of the study related in women's exploitation topic. Finally, the data helped the researcher to answer the questions research and reveal the topic of women's exploitation in more details.

The researcher also used some additional references as the supporting information in analyzing the data. The researcher read some books, essays, and articles to enlighten her idea and build up a coherence background or the research which contains the reference about women's exploitation topic. Some of them are *Literary Criticism: An Introduction to Theory and Practice (A Second Printing) (5th Edition)*sm written by Charles Bressler and published by Longman in 2011, *Into The Millennium: Feminist Literary Criticism* written by Maggie Humm and Jane Moore and published by University of East London in 2004, and *Geisha: A Life* written by Mineko Iwasaki and published by Macmillan Reference in 2003. The researcher used those books as the supporting thoughts to widely develop the analysis about women's exploitation in this study. By using those references, the research became more solid in analyzing the topic about women's exploitation in the novel.

C. The Instrument of the Research

According to Paul Atkinson and Sara Delamont (2014: 54), one of the characteristics of qualitative research is that the researcher is the key data-collection instrument. The researcher is involved in all of the processes of the study; as the designer, the data collector, the data analyst, the interpreter, and the data reporter of the research finding. Therefore, the main instrument of this research is the researcher herself. Her interpretation is needed to read and analyze the collected data which taken from the novel *Memoirs of a Geisha*.

D. The Data Collecting Technique

There are several steps to collect the data which described as follows:

1. doing a close reading and rereading in accordance with the research focus. To get the clear understanding of the content of the text, the researcher need to perform a comprehensive reading.
2. making a simple notes in the form of sentences and discourses related to the topic of women exploitation
3. identifying and selecting the data that are relevant with the research questions

The data of the kinds of women exploitations fell into four categories: 1) slavery, 2) sexual harassment, 3) violence and 4) subordination. The data of Sayuri's struggles to fight against exploitation fell into seven categories: 1) sneaking out to meet the sister, 2) trying to escape from the *okiya*, 3) learning hard to be a geisha, 4) refusing Nobu's proposal to be her *danna*, 5) expressing her

love to the Chairman, 6) leaving the *okiya* and 7) moving to New York and opening her tea houses business.

The data were categories into the thematic meaning related to the kinds of women's exploitation occurring in the novel, her struggle for life independence, and the significant meaning behind the success of her struggle. The researcher also used tables list for facilitating the work during data processing. The researcher should read the text and then use the sheet in order to record all the data found in the text. The form of data sheet is shown in the tables below:

Table 1: The Kinds of Women Exploitation

No	Category	Sub-categories	Data	Page
1.	Slavery	Being Sold to the <i>Okiya</i>	"We all watched her float away, and then Mr. Bekku handed me over to the older women in the entryway. He climbed back into the rickshaw with my sister, and the driver raised the poles. But I never saw them leave, because I was slumped down in the entryway in tears. The older women must have taken pity on me; for a long I lay there sobbing in my misery without anyone touching me."	25/3

Table 2: Sayuri's Struggles to Fight Against Exploitation

No	Category	Data	Literary Elements	Page
1.	Sneaking out from the <i>okiya</i> to meet her sister	So I began thinking about how I might sneak to the place called Tatsuyo the very next time I had an opportunity. Unfortunately, part of my punishment for ruining Mameha's kimono was confinement in the <i>okiya</i> for fifty days. One evening as I was waiting up for	Characterization (a smart girl in arranging her plan to sneak out from the <i>okiya</i> to meet her sister)	58/7

		Hatsumomo, I heard the telephone ring, and Yoko came out a moment later and went up the stairs. When she came back down, she was holding Hatsumomo's shamisen, disassembled in its lacquer carrying case.		
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Table 3. The Significants Meanings of Sayuri's Struggles

No	Category	Data	Page
1.	Women can gain their independence	In the foolish hopes that had been so dear to me since girlhood, I'd always imagined my life would be perfect if I ever became the Chairman's mistress. It's a childish thought, and yet I'd carried it with me even as an adult. I ought to have known better: How many times already had I encountered the painful lesson that although we may wish for the barb to be pulled from our flesh, it leaves behind a welt that doesn't heal? In banishing Nobu from my life forever, it wasn't just that I lost his friendship; I also ended up banishing myself from Gion.	331/35

E. The Data Analysis

In this research, the content analysis technique was used to collect and analyze the data. Content analysis is commonly used in qualitative research. Content analysis is used for a variety of purposes including attribution of texts to researchers, testing of hypotheses, theory building, and evaluation research (R. Babbie, 2013: 530).

Content analysis is a summarising what is in the text that relies on the scientific method and is not limited as to the types of variables that may be measured or the context in which the messages are created or presented. *Memoirs of a Geisha* is interpreted by the researcher herself. She had to find any women's

exploitation and women struggle portrayed based on the feminist literary criticism theory.

In analyzing the data in the novel, the researcher needed to do some steps in order to get the data interpretation as well. The researcher conducted several steps to analyze the data as follows:

1. reading and rereading Arthur Golden's *Memoirs of a Geisha*
2. notifying any sentences and discourses related to women exploitation by making a simple notes
3. identifying and selecting the data which are relevant with the research questions
4. classifying the data in the forms of sentences and discourses based on the categories and the codes. This process was based on the research questions' needs.
5. analyzing the data based on the theoretical framework to evaluate the data
6. extracting the data to create an interpretation and
7. applying the measure of trustworthiness by triangulation process

F. The Data Trustworthiness

Knowing whether a data source is trustworthy is extremely important but often overlooked. Therefore, the researcher needs to do several ways to make sure that the data are trustworthy. Trustworthiness consists of the following components: credibility, transferability, dependability, confirmability (Straus and Glasser, 1967: 67).

Transferability is the generalization of the study findings to other situations and contexts. Transferability is not considered a viable naturalistic research objective. The contexts in which qualitative data collection occurs define the data and contribute to the interpretation of the data (Lincoln & Guba, 1985: 347). For these reasons, generalization in qualitative research is limited.

Reliability is dependent upon validity; therefore, many qualitative researchers believe that if credibility has been demonstrated, it is not necessary to separate the demonstrated dependability. However, if a researcher permits parsing of the terms, then credibility is seen more related to validity and dependability is seen more related to reliability (Dey, 1993: 100).

Credibility contributes to a belief in the trustworthiness of data through the triangulation process. Triangulation is accomplished by asking the same research questions of different study participants to give the multiple perspectives in checking the data and the research itself. Therefore, the researcher checked the data and she was helped by two English Literature students of Yogyakarta State University. She also consults her advisors, Dr. Widyastuti Purbani, M.A., and Niken Anggraeni, M.A., about the problems, theories, methods, and result of this research since their capability in field of literature topic.

CHAPTER IV FINDINGS AND DISCUSSIONS

This chapter elaborates findings and discussions of the research. Furthermore, the findings and the discussions are based on the objectives of the research i.e: 1) to find out and explain the kinds of exploitation experienced by Sayuri as the main female character, 2) to identify and describe Sayuri's struggles to fight against exploitation and its significant meanings, and 3) to find out and explain the portrayal of Sayuri's struggles represented in the novel.

A. Kinds of Exploitation Experienced by Sayuri as Represented in *Memoirs of a Geisha*

The control and abuse of women's sexuality create women's exploitation all over the world. Men hold the important decision in social, politics, and religious institutions to control women in public and private spheres. Women's exploitation does not only concern in term of sexuality, but also in term of slavery, violence and subordination. In *Memoirs of a Geisha*, Sayuri as the main female character suffers from the exploitation since she was ten years old. The strong patriarchal culture in the society, the influence of capitalism system in Japan, and women's stereotype are the main causes of the exploitation cases.

According to John (2005: 3), in the early of nineteenth century in Japan, geisha's performance was the most favorite entertainment for people. As a result, it stimulated the numerous of *okiya* (house of geisha training) business to educate the prospective young girls to be geisha entertainers. The training stages to be a geisha are very difficult and demand a very strong physic and psychological

pressure. If a woman becomes a geisha, she will have no freedom to acquire her right and determine her own life. This case is what happens to Sayuri in *Memoirs of a Geisha* novel. She has suffered from the exploitations since she was a child until she has become a geisha. The kinds of exploitations which are found in the novel are divided into four categories: 1) slavery, 2) sexual harassment, 3) violence, and 4) subordination. The description and explanation about those kinds of exploitation are presented as follows.

1. Slavery

Slavery has happened since long time ago due to the strong patriarchal system in the society and the influence of capitalism era in the early of eighteenth century all over the world. At that time, there were known two classes of the society: the bourgeois and proletariats (Goran, 1991: 21). The bourgeois conduct as the economic officers who have full power in twisting money on a business within the society. Meanwhile, the proletariats are employed as labourers and rough workers in their business. When capitalism era began in the United Kingdom and the United State in the mid of eighteenth century, the practices of slavery extended out along with the need of numerous labourers at the factories and the other business sectors. The proletariats were absorbed with a consideration that they could be hired with low salary in long working hours.

In this novel, Sayuri is sold to the *okiya*, which is the place to educate the young girls to be the professional geisha. The *okiya* does not only educate the geisha but also employs them as maids before they are ready to learn about the art

of being geisha. After getting their successful career as geisha, they will be the money machine who should earn a certain amount of money to the *okiya*. The kinds of slavery which are suffered by Sayuri are divided into three sub-categories: 1) being sold to the *okiya* by her father, 2) being given overload work in the *okiya*, and 3) being forced as a money machine in the *okiya*. The explanations about those kinds of slavery are presented in the following descriptions.

a. Being Sold to the *Okiya* by Her Father

Poverty is one of the world's largest problem. Some of the causes of poverty include the changing trends in a country's economy, lack of education, high divorce rate, having a culture of poverty, overpopulation, war, epidemic diseases such as AIDS and malaria, and environmental problems such as lack of rainfall (Amidon, 2010: 2). In *Memoirs of a Geisha*, the setting of the story is taken in Japan at the time before and after World War II in 1990s. The national prosperity was not as good as now where there were still many middle lower class of family caused by the war. Sayuri was born in a fishing village named Yoroido. Her father is a fisherman and her mother suffers from bone. Her mother can only lie down in her bed every single time. Sayuri has an older sister named Satsu. Their economic condition is very poor which is being the main reason why Sakamoto decides to sell his daughters, Sayuri and Satsu, to Mr. Tanaka the factory owners of Japan Coastal Seafood Company fabric from Senzuru. Mr. Tanaka then sells Sayuri and Satsu to an *okiya* (house of geisha training) in Gion district in Kyoto province.

Sayuri is separated from Satsu and it makes her very sad. Sayuri's sadness is described in the following narration:

We all watched her float away, and then Mr. Bekku handed me over to the older women in the entryway. He climbed back into the rickshaw with my sister, and the driver raised the poles. **But I never saw them leave, because I was slumped down in the entryway in tears. The older women must have taken pity on me; for a long I lay there sobbing in my misery without anyone touching me.** (Golden, 1997: 25)

The narration above shows that Sayuri cries because she should face her nightmare of losing her family. Sayuri is sold to *okiya* Nitta, one of the largest *okiya* in Gion district which belongs to Mrs. Nitta or Mother. *Okiya* is the place where the girls become educated for being the geisha. At that time in Japan, it was common to make a young girl to be a geisha as a part of their society culture. There, Sayuri meets Pumpkin who is also sold by her uncle to the *okiya*. Sayuri and Pumpkin is being prepared by Mother to be trained into geisha. A very strong psychological and physical are required to be able to endure through the stages until the girls get succeeded as the professional geisha. The high pressures to become the professional geisha are presented in the dialogue below:

"Now listen, little girl," Auntie said to me, when we were alone. "I don't even want to know your name yet. The last girl who came, Mother and Granny didn't like her and she was here only a month."

"What will happen if they don't want to keep me?" I asked.

"It's better for you if they keep you."

"May I ask, ma'am.....what is their place?"

"It is an okiya," she said. "It's where geisha live. If you work very hard, you'll grow up to be a geisha yourself. But you won't make it as far as next week unless you listen to me very closely, because Mother and Granny are coming down the stairs in just a moment to look at you. And they'd better like what they see." (Golden, 1997: 27)

In the dialogue, Auntie elaborates Sayuri that her fate depends on the decision of Mother and Grandmother. Mother assumes that Sayuri has a promised future as a commodity which later after she is getting her success as a geisha, her earnings will be used to close her debt which has been calculated since Mother bought her from Mr. Tanaka. The debt covers the cost of her daily life, the school, and the medical health. Sayuri officially lives in the *okiya* until about three or four months later, she is going to learn about the art of being a geisha.

b. Being Given Overloaded Work in the *Okiya*

One of typical habitudes of woman labour is exploitation. According to Lenin (in Ryan, 1971: 230), at the beginning of millennium era, the Western capitalist system dealt with the crisis where many factories had lacked of human resources. The industrialists then absorbed women for being labourers with cheap salary. Furthermore, Lenin states that “all the oppressed and exploited classes throughout the history of human societies have always been forced to give up to their oppressors, first, their unpaid labour and, second, their women as concubines for the men” (in Ryan, 1971: 02).

The influence of capitalism system in Japan makes the society employed women to work hard without worthy refund. This case happens to Sayuri in her several days after coming to the *okiya*. Mother tells Sayuri to work hard and help the waiters in the *okiya* before she is asked to learn about the art of being a geisha. Mother’s explanation to Sayuri is captured in the following dialogue:

Well, little girl,” Mother told to me, “you are in Kyoto now. You’ll learn to behave or get a beating. And it is Granny gives the beatings around here, so you’ll be sorry. **My advice to you is: work very hard, and never leave okiya without permission. Do as you’re told, don’t be too much trouble, and you might begin learning the arts of a geisha two or three months from now. I didn’t bring you here to be a maid.** I’ll throw you out if it comes to that. (Golden, 1997: 31)

A portrait of Sayuri’s early exploitation is clearly presented in the dialogue. At the age of 9 years old, Sayuri is forced to survive in the *okiya* and adapt to her new life. Her days are very difficult with various jobs which are far more than she can do from the early morning until night. Although Sayuri has worked very hard, she does not feel that she has given the good impression in the *okiya*. The following narration show how hard Sayuri’s jobs in the *okiya* are:

Most of my chores were straightforward. I stowed away the futons in the morning, cleaned the rooms, swept the dirt corridor, and so forth. Sometimes I was sent to the pharmacist to fetch ointment for the cook’s scabies, or to shop on Shijo Avenue to fetch the rice crackers Auntie was so fond of. Happily, the worst jobs, such as cleaning the toilets, were the responsibility of one of the elderly maids. But even though I worked as hard as I knew how, I never seemed to make the good impression I hoped to because **my chores everyday were more than I could possibly finish;** and the problem was made a good deal worse by Granny. (Golden, 1997: 32)

Those narration shows that Sayuri is forced to work hard everyday in the *okiya*. Mother burdens her with many works that are seemed endless. Sayuri has no chance to enjoy her childhood by playing or going to school like another children. She has to work hard because she has no choice but to follow the rules of the *okiya*. Those rules are sourced from the society’s stigma at that time in Japan which regarded women as labourers who do not need to be paid. This is one characteristic of capitalism system effect in the country.

c. Being Forced as a Money Machine in the *Okiya*

Money machine is the common word to implicit person who is exploited to work hard to the system without any worthy refund. Usually, it happens to the people who has no power or high social status in the society. In this case, women are marked as the money machine who can make a certain amount of money from her beauty. This case happens to Sayuri since her first official debut as a *maiko* (geisha apprentice) starts before she becomes a professional geisha by undergoing *mizuage* ceremony. Sayuri begins to work as a geisha with Mameha to accompany and entertain men at many tea houses in Gion with typical capabilities owned by geisha: dancing, picking the *shamisen* (Japan's traditional guitar instrument), pouring *sake* and mastering the art of conversation.

During her debut, all the income that Sayuri obtains by entertaining men in the tea houses must be given to the *okiya*. That money is calculated by Mother to replace Sayuri's living expenses since she was sold by Mr. Tanaka to the *okiya*. Since the first time Sayuri came to the *okiya*, Mother has carefully counted all her expenditures and then considered it into debt. Sayuri should pay with her income as a geisha, that is why she does not allowed to receive her money from her work.

Those facts are presented in the following dialogue:

"Do you know how much I paid for you?" she said to me at last. "No, ma'am," I answered. "But you're going to tell me you paid more than I'm worth." She went back to puffing at her pipe for a while, and then she said, **"I paid seventy-five yen for you, that's what I paid. Then you went and ruined a kimono, and stole a brooch, and now you've broken your arm, so I'll be adding medical expenses to your debts as well. Plus you have your meals and lessons,** and just this morning I heard from the mistress of the Tatsuyo, over in Miyagawa-cho, that your older sister has run away. I'll add that to your

debt as well, but what difference will it make? **You already owe more than you'll ever repay.**" (Golden, 1997: 74)

The dialogue shows how much Sayuri's debt to the *okiya* are. After becoming a geisha, Mother forces Sayuri to work hard to get a lot of money to the *okiya*. Sayuri often entertains men in the tea houses until midnight every day. She comes home in a very exhausted until she cannot get up in the morning. Sayuri's condition is shown in the following narration:

"During the summer of that year, 1939, **I was so busy with engagements, occasional meetings with the General, dance performances, I and the like, that in the morning when I tried to get up from my futon, I often felt like a bucket filled with nails.** Usually by midafternoon I managed to forget my fatigue, but I often wondered how much I was earning through all my efforts." (Golden 1997: 247)

The narration above shows that Sayuri has to work hard everyday under Mameha's guidance. Before coming to that step, she has to undergo *mizuage* (a ceremony that marks whether a *maiko* has been ready to become a professional geisha by holding a virginity auction), which the price of Sayuri's *mizuage* breaks the history as the highest *mizuage* auction price for the total amount is over than 11.500 yen. Mother directly decides to adopt her in order to make all the money of her *mizuage* auction and her future income as a professional geisha can be claimed to the *okiya* as described in the following narration:

It goes without saying that there is why she adopted me. **The fee for my mizuage was more than enough to repay all my debts to the okiya. If Mother hadn't adopted me, some of that money would have fallen into my hands and you can imagine how Mother would have felt about ther. When I became the daughter of the okiya, my debts ceased to exist because the okiya absorbed them all. But all of my profits went to the okiya as well, not only then, at the time of my mizuage, but forever afterward.** The adoption took place the following week. Already my given name had changed to Sayuri; now my family name changed as well. Back in

my tipsy house on the sea cliffs, I'd been Sakamoto Sayuri. Now my name was Nitta Sayuri. (Golden, 1997: 218)

In the narration above, it is clearly stated that Mother tries to take a benefit from Sayuri's successful *mizuage* auction by adopting her. This adaption marks the important step of Sayuri's life for her identity exchange. She is not her parents' child anymore, but she is the child of Mother Nitta. Meanwhile, it does not guarantee her better fate. She must keep working hard to earn money to the *okiya* and she cannot leave the *okiya* because she has been Mother's daughter. Sayuri has a dream that someday she will gain her own freedom by leaving the *okiya*, but it is not easy because of her condition as an adopted child of the *okiya*.

2. Sexual Harassment

Another form of exploitation experienced by Sayuri is sexual harassment. A long time ago, the society in the world assumed that geisha was a women who sold themselves as the common prostitute (Yoshimi, 1997: 26). This perception is wrong because basically a geisha is an artist. They had trained hard with a variety of traditional Japanese art skills, such as dancing, picking the *shamisen* (Japanese traditional guitar), making the art of conversation, doing the tea ceremony and so on. That perception might be arised because of one of the stages that absolutely must be done by a *maiko* before she becomes a professional geisha is *mizuage* ceremony. *Mizuage* ceremony is a ceremony that marks whether a *maiko* to be ready to become a professional geisha by holding a virginity auction. The kinds of sexual harassment which occur to Sayuri are divided into two sub-categories: 1)

being suffered from *mizuage* auction and 2) being undressed by the Baron. The explanations about those kinds of sexual harassment are presented in the following descriptions.

a. Being Suffered from *Mizuage* Auction

*Mizuage*³ is the auction of geisha's virginity to a number of men as the most important step to mark whether a *maiko* has been ready to be a professional geisha. *Mizuage* means virgin in Japanese word. Men bargain among others by the highest bidding price to win the price: having sex with a virgin geisha. Sayuri must do *mizuage* ceremony at her sixteen years old. Mameha has set about Sayuri's *mizuage* by competing two main target men namely Dr. Crab and Nobu Tozhikasu. Mameha's plan to make Dr. Crab as one of the buyers of Sayuri's *mizuage* is described in the following dialogue:

"We call what 'mizuage'?"

"The first time a women's cave is explored by a man's eel. That is what we call mizuage. Now, mizu means "water" and age means "raise up" or "place on"; so that the term mizuage sounds as if it might have something to do with raising up water or placing something on the water. If you get three geisha in a room, all of them will have different ideas about where the term comes from. Now that Mameha had finished her explanation, I felt only more confused, though I tried to pretend it all made a certain amount of sense.

³ *Mizuage* (水揚げ, lit. "hoisting from water") was a ceremony undergone by a Japanese *maiko* (apprentice *geisha*) to signify her coming of age. When the older *geisha* (in charge of the *maiko*'s training) considered the young *maiko* ready to come of age, the topknot of her hair was symbolically cut. During the Edo period, courtesans undergoing *mizuage* were sponsored by a patron who had the right of taking their virginity. *Mizuage* has also historically been connected with loss of virginity of *maiko*, but this practice became illegal in 1959. Afterward, a party would be held for the *maiko*.

"I suppose you can guess why the Doctor likes to play around in Gion," Mameha continued. **"He makes a great deal of money from her hospital. Except for what he needs to support her family, he spends it in the pursuit of mizuage. It may interest you to know, Sayuri-san, that you are precisely the sort of young girl he likes best.** I know her very well, because I was one myself." (Golden, 1997: 180)

In the dialogue, Mameha elaborates Sayuri about her plan to make Sayuri's *mizuage* as the highest price in the history of geisha's *mizuage* auction. Mameha also makes Nobu Tozhikasu as another man target to buy Sayuri's *mizuage*. The fact is presented in the following narration:

When Mameha noticed at the sumo tournament that Nobu seemed taken with me, she thought at once of how much Nobu resembled Fujikado-self-made and, to a man like Dr. Crab, repulsive. There was what Mameha had meant by "catching Hatsumomo off-balance." Hatsumomo was delighted that Nobu found me attractive; what she didn't realize was that my popularity with Nobu would very likely drive up the price of my *mizuage*. **Clearly we had to reclaim Dr. Crab's affections. Without him Nobu could offer what he wanted for my mizuage that is, if he turned out to have any interest in it at all. I wasn't sure he would, but Mameha assured me that a man doesn't cultivate a relationship with a fifteen-year-old apprentice geisha unless he has her mizuage in mind.** (Golden, 1997: 181)

In the narration above, it is clearly captured that Sayuri has no power to reject Mameha's plan. She can only accept the plan that has been plotted to her. Sayuri's *mizuage* is described as the highest *mizuage* price in Japan with the total amount of 11,500 yen. It is Dr. Crab who finally wins her *mizuage* bidding. However, none of the amount of money is accepted by Sayuri from the offer of her virginity. All the money is claimed by the *okiya*. Sayuri must do the *mizuage* ceremony with Dr. Crab, which is very painful for her. The narration of Sayuri's affliction when she must do *mizuage*'s ceremony is described below:

Everything seemed so strange and frightening to me, I couldn't have been comfortable no matter what I'd done. But I lay down on my back and

used a pillow stuffed with beans to prop up my neck. The Doctor opened my robe and took a long while to loosen each of the garments beneath it step by step, rubbing her hands over my legs, which I think was supposed to help me relax. Ther went on for a long time, but at last he fetched the two white towels he'd unpacked earlier. He told me to raise my hips andthen spread them out beneath me. Of course, a mizuage often involves a certain amount of blood, but no one had explained to me exactly why. Then he lowered himself until her body was poised just above mine. I put all the force of my mind to work in making a sort of psychological barrier between the Doctor and me, but it wasn't enough to keep me from feeling the Doctor's "eel," as Mameha might have called it, bump against the inside of my thigh. The lamp was still lit, and I searched the shadows on the ceiling for something to distract me, because now I felt the Doctor pushing so hard that my head shifted on the pillow. Soon there was a great deal of activity going on above me, and I could feel all sorts of movement inside me as well. **There must have been a very great deal of blood,because the air had an unpleasant metallic smell. I kept reminding myself how much the Doctor had paid for ther privilege; and I remember hoping at one point that he was enjoying himself more than I was. I felt no more pleasure there than if someone had rubbed a file over and over against the inside of my thigh until I bled.** (Golden, 1997: 219)

Those narration above captures how dreadful the *mizuage* process for Sayuri are. It is her first time to have a sexual activity with man and she cannot deny her feeling that she does not like Dr. Crab. Sayuri has no power to refuse as she remembers how much Dr. Crab has paid for her *mizuage*. After doing *mizuage* ceremony, Sayuri is officially admitted as a professional geisha who is free to entertain the guest without her sister's guidance and has her own right to have a *danna* (protector). Meanwhile, it leaves bad memory in her mind. She keeps thinking about the Chairman and feels guilty to him. As a woman, Sayuri feels her heart is broken when she is not doing her first sexual experience with the man she loves.

b. Being Undressed by the Baron

In geisha's tradition, there is prohibited for them to show their feeling and body to men who are not their *danna* (protector). Although many people claim them like prostitute women, but a true geisha will never destroy her reputation by doing something dishonoured. Sayuri who is grown under Mameha's guidance hold that principle tightly. As a beautiful and talented geisha, she starts to be popular throughout Gion. Many man give their special attention to her including the Baron that is Mameha's *danna* (protector). One day, Sayuri is invited by the Baron to the party in his magnificent mansion in Kyoto. In that occasion, the Baron harasses Sayuri by pretending to invite her to see his beautiful kimono collections. The Baron forces to open Sayuri's kimono and see her naked skin around. That harassment is described in the following scene:

I experienced a moment of panic now that I knew the Baron really intended to undress me. I tried saying something, but my mouth moved so clumsily I couldn't control it; and anyway, the Baron only madenoises to shush me. I kept trying to stop him with my hands, but he pushed them away and finallysucceeded in removing my obijime. In a moment the Baron let the obifall in a pile to the floor, and then unfastened the datejime the waistband underneath. I felt the sickeningsensation of my kimono releasing itself from around my waist. I clutched it shut with my arms, but theBaron pulled them apart. I could no longer bear to watch in the mirror. The last thing I recall as I closedmy eyes was the heavy robe being lifted from around my shoulders with a rustle of fabric (Golden, 1997: 204).

The narration above presents how Baron harasses Sayuri by undressing her kimono. It is really a dishonour treatment because the Baron is not her *danna*. Sayuri should not be seen naked by any men before she does her *mizuage* ceremony and that man is her *danna*. The Baron even says that what he has done is a common thing to do by men as presented in the following dialogue:

"Don't be so worried, Sayuri!" the Baron whispered to me. "For heaven's sake, I'm not going to do anything to you I shouldn't do. I only want to have a look, don't you understand? There's nothing wrong in that. Any man would do the same." A moment later he'd succeeded. I couldn't bear the thought of what the Baron might see; so even while I kept my face turned away, I strained my eyes to look in the mirror. My kimono undershirt hung open, exposing a long strip of skin down the center of my chest (Golden, 1997: 204)

In the dialogue, the Baron even says that it is a common thing to do by any men if they have a chance to be together with Sayuri. Lucky for her, the Baron only sees her naked skin and not rapes her so that she is still worthy to do the *mizuage* ceremony. However, that incident makes Sayuri is shocked because officially the Baron is still Mameha's *danna*. She is afraid if Mameha gets angry to her, but actually Mameha understands that situation and does not blame her.

3. Violence

Either physical or psychological violence to women happens because of the women's stereotype in the society. Women's stereotype describes women as weak, powerless, and fragile figure. In *Memoirs of a Geisha*, Sayuri suffers from physical and psychological violences that are done by Hatsumomo, Mother and even Mameha her own adopted sister. The kinds of violence which are afflicted by Sayuri are divided into three sub-categories: 1) being beaten because of Hatsumomo's slander and 2) being forced to cut her leg by Mameha. The explanations about those kinds of violence are presented in the following descriptions.

a. Being Beaten because of Hatsumomo's Slander

Since the first time Sayuri came to the *okiya*, Hatsumomo has been hated her so much. Hatsumomo is a popular geisha in Gion and the only one successful geisha in *okiya* Nitta. She feels threatened by Sayuri's presence. Hatsumomo is a beautiful woman but very cruel and has no humanity. As the main money earner in the *okiya*, Hatsumomo acts like a queen who all her desire must be fulfilled. Hatsumomo often entraps Sayuri so that Mother thinks that Sayuri does not give any benefit and expels her from the *okiya*. One day, Hatsumomo entraps Sayuri as if she has stolen and destroyed Mameha's kimono. As a result, Grandmother hits her. Here is the demonstration from the narration of Sayuri's torture:

"We've talked about that enough," Granny said. **"The girl should be beaten and made to repay the cost of the kimono, and that's that. Where's the bamboo pole?"**"I'll beat her myself," Auntie said. **"I won't have your joints flaring up again, Granny. Come along, Sayuri."**

"What have you done to Hatsumomo? She's bent on destroying you. There must be a reason, and I want to know what it is."

"I promise you, Auntie, she's treated me that way since I arrived. I don't know what I ever did to her."

I didn't much care whether she beat me or not; it seemed to me that nothing could make my situation worse. Every time my body jolted under the pole, I wailed as loudly as I dared, and pictured Hatsumomo's lovely face smiling down at me. (Golden, 1997: 55)

The narration above describes how Sayuri gets punched by Grandmother because of Hatsumomo's slander. When Sayuri catches Hatsumomo with her secret lover, Koichi, in the dark room in front of the *okiya*, Hatsumomo is very angry to her. Hatsumomo beats her because she is afraid if Sayuri will tell Mother about her secret relationship. The following narration describes the violence that is carried out by Hatsumomo:

Then before I knew what she was doing, **she worked her finger down to my scalp; and all at once she clenched her teeth in fury and took a great handful of my hair, and yanked it to one side so hard I fell to my knees and cried out. I couldn't understand what was happening; but soon Hatsumomo had pulled me to my feet again, and began leading me up the stairs yanking my hair ther way and that.** She was shouting at me in anger, while I screamed so loudly I wouldn't have been surprised if we'd woken people all up and down the street. (Golden, 1997: 67)

The narration show that Hatsumomo is very angry because she is afraid if Sayuri reports to Mother that she has a lover. A geisha is prohibited to have a lover because the rule is every man who wants to touch geisha, he supposed to pay amount of money according to the rules in the *okiya*. Hatsumomo does not only do physical violence to Sayuri, but she often trickies her in order that she will be expelled from the *okiya* and does not harm her position. The proves that Hatsumomo wants Sayuri to be expelled from the *okiya* are described in the narration here:

"I don't understand ..." I said, "about debt?"

"Hatsumomo's little trick with that kimono is going to cost you more money than you've ever imagined in your life. That's what I mean about debt."

Auntie had told me never to trust Hatsumomo, even if she offered to help me. But when I reminded myself how much Hatsumomo hated me, I understood that she wasn't really helping me at all; she washelping herself to be rid of me. (Golden 1997: 58)

In the narration above, Auntie tells Sayuri that Hatsumomo wants her to be trapped in very large debt until she is unable to pay for it and should be expelled from the *okiya*. Sayuri is asked by Auntie to do not ever believe any little kindness offered by Hatsumomo to her. Hatsumomo only wants one thing: Sayuri is expelled from the *okiya*. She feels threatened by Sayuri's beauty in the future that she predicts Sayuri will be her tight competitor in geisha existence in Gion.

b. Being Forced to Cut Her Leg by Mameha

After Sayuri is being popular enough, as an adopted sister it has been Mameha's responsibility to ensure Sayuri's success career as a geisha. She sets Sayuri's *mizuage* is competed by two men who are very influential in Kyoto, Dr. Crab and Nobu Tozhikasu. In attracting the attention of Dr. Crab, Mameha forces Sayuri to cut her leg with a knife so she will be able to get medicines to the hospital and meet Dr. Crab. That fact is reflected in the following dialogue:

"Sayuri, we're going to put a little cut in your skin," Mameha said. "Just a little one, so you can go to the hospital and meet a certain doctor. You know the man I mentioned to you? He's a doctor."

"Can't I just pretend to have a stomachache?" I was perfectly serious when I said that, but everyone seemed to think I'd made a clever joke, for they all laughed, even Mameha.

"Sayuri, we all have your best interests at heart," Mameha said. **"We only need to make you bleed a little, just enough so the Doctor will be willing to look at you."** (Golden. 1997:164)

Those dialogue indicates that Mameha forces Sayuri to cut her leg to find an opportunity to go to the hospital and meet Dr. Crab. Sayuri is very afraid of seeing blood, so she refuses to cut her leg but Mameha is insisted in her plan. As a result, Sayuri falls to be faint. It is reflected in the following narration:

I've never been good at the sight of blood. **You may recall how I fainted after cutting my lip the day I met Mr. Tanaka. So you can probably imagine how I felt when I twisted around and saw a rivulet of blood snaking down my leg onto a towel Mameha held against the inside of my thigh.** I lapsed into such a state when I saw it that I have no memory at all of what happened next of being helped into the rickshaw, or of anything at all about the ride, until we neared the hospital and Mameha rocked my head from side to side to get my attention. (Golden, 1997: 166)

In the narration above, it is described that Sayuri falls to be faint after her leg is cut. Mameha convinces Sayuri that this step is very important to make an

impression that is going to guarantee her future. The words of Mameha are described in the following dialogue:

Now listen to me! I'm sure you've heard over and over that your job as an apprentice is to impress other geisha, since they're the ones who will help you in your career, and not to worry about what the men think. Well, forget about all that! It isn't going to work that way in your case. Your future depends on two men, as I've told you, and you're about to meet one of them. You must make the right impression. Are you listening to me?"
 "Yes, ma'am, every word," I muttered. (Golden. 1997: 167)

In the dialogue above, Mameha tries to ensure Sayuri that she does it because she wants Sayuri to be success as a geisha. Sayuri does not know yet if Mameha does it for the sake of the high price of her *mizuage* auction. Mameha does not offer the opportunity for Sayuri to protest and continues to carry out her plan. She thinks that she is the only one who knows what is the best for Sayuri's future. Mameha is actually a very kind woman, but sometimes her ambitious makes her being a cruel person.

4. Subordination

Women do not have complete freedom to act and do their will as men's due to the strong patriarchal system. The limitations of women's freedom cover almost all aspects of life. The patriarchal system puts women as such less important figure, for example, in terms of getting job where women are not allowed to go out of home to work. It happens to Sayuri who her mobility is limited by Mother. Although Mother who governs the *okiya* is also a woman, she keeps treating Sayuri with strict regulation. It is caused by the patriarchal system that is entrenched on geisha tradition created by men. The categories of women

subordination reflected in Sayuri's character are divided in three sub-categories those are: 1) the limitation to go outside the *okiya*, 2) the limitation to choose the *danna* and 3) the limitation to use the money from her work hard. The further explanations about those limitation types are described below:

a. The Limitation to Go outside the *Okiya*

In the *okiya*, there are some rules that must be obeyed by Sayuri. One of that rules is prohibited to leave the *okiya* without a permission. Since the early time she arrived in the *okiya*, Sayuri has been told by Mother that she must not leave the *okiya* without a permission. Sayuri who wants to sneak out from the *okiya* to meet her sister is confuse to find a way to go out from the *okiya*. Actually, Syuri can find excuse to go out the *okiya* such as with an argument of taking care Hatsumomo to go to the tea house, but due to a hoax by Hatsumomo previously that accused her of Mameha's kimono destroying, it makes her is prohibited to leave the *okiya* for fifty days for whatever reason. The fact is reflected in the following narration:

My question certainly wasn't answered; but I did form the impression that Satsu might be suffering even more than I was. So I began thinking about how I might sneak to her place called Tatsuyo the very next time I had an opportunity. **Unfortunately, part of my punishment for ruining Mameha's kimono was confinement in the okiya for fifty days. I was permitted to attend the school as long as Pumpkin accompanied me; but I was no longer permitted to run errands.** I suppose I could have dashed out the door at any time, if I'd wanted to, but I knew better than to do something so foolish. To begin with, I wasn't sure how to find the Tatsuyo. And what was worse, the moment I was discovered missing, Mr. Bekku or someone would be sent to look for me. A young maid had run away from the *okiya* next door only a few months earlier, and they brought her back the following morning. They beat her so badly over the next few days that her wailing was horrible.

Sometimes I had to put my fingers in my ears to shut it out. (Golden, 1997: 58)

The narration above show that it is very difficult for Sayuri to go out of the *okiya* to secretly meet Satsu. The risk is very big because a maid in the *okiya* next to her *okiya* who ever tried to escape was caught and tortured badly. Finally, Sayuri keeps trying to escape but unfortunately she fails and instead falls down from the roof of the *okiya*. Her arms are seriously broken and Mother burdens debt for her medical expenses. She is punished to be a maid because she is marked as a foolish girl who loses her own opportunity to become a geisha. Although she is claimed to be a maid, she does not give up to find a way to make her better fate. One of the examples of her struggle to be not surrender to her fate is shown in the following narration when she is asked by Mameha to meet her in the apartment as describes below:

I certainly wasn't pleased that Mameha's maid wanted me to accompany her somewhere-probably to Mameha, I thought, to be scolded for what I'd done. But just the same, the following day I talked Pumpkin into sending me on an errand that didn't really need to be run. She was worried about getting into trouble, until I promised to find a way of repaying her. So at three o'clock, she called to me from the courtyard:

"Sayuri-san, could you please go out and buy me some new shamisen strings and a few Kabuki magazines?" She had been instructed to read Kabuki magazines for the sake of her education. Then I heard her say in an even louder voice, "Is that all right, Auntie?" But Auntie didn't answer, for she was upstairs taking a nap. **I left the *okiya* and walked along the Shirakawa Stream to the arched bridge leading into the Motoyoshicho section of Gion.** (Golden, 1997: 78)

The narration above describe Sayuri who tries to find a way in order to get out of the *okiya*. This limitation shall not applied anymore when Sayuri has become a successful geisha. She begins to go out the *okiya* freely although she

must be kept under Mameha's guide. After Sayuri has undergone *mizuage* ceremony which is marked her as a professional geisha, she can be free at her pleasure to go out of the *okiya*. It shows that Sayuri can gain her freedom to go out of the *okiya* as long as she works hard as a geisha.

b. The Limitation to Choose the *Danna*

As a geisha, Sayuri has to be able to pay her debt and ensure the success of her career. That is why she needs a *danna*⁴. *Danna* is an informal term for a man that protects a geisha. Similar to a husband, but without bounding by the marriage because geisha should never been married. *Danna* is a very rich man who gets interested into a geisha and they propose themselves to the *okiya* where a geisha live to have a special relationship with her. Being a *danna* is very hard when a man is not very rich, because a *danna* must regularly pays amount of money based on the agreement making among the *okiya* owner and himself in terms of covering the cost of geisha's daily needs such as makeup and food. He must also pay her education, her medical health, the parties that she is attending and so on. The return is a *danna* will receive privileges service from a geisha.

In geisha tradition, success is characterized by two things: paying the debt to the *okiya* from *mizuage*'s bidding and having a *danna*. Only a few geisha who are successful like that in Japan. Mameha is one of a successful geisha, so she is ambitious to make Sayuri becomes more successful than her. Sayuri has successfully qualified first condition by being a geisha whose *mizuage* is the

⁴ *Danna* means husband, but it also means patron without bounding by marriage

highest price in Japan, so then Mameha wants to find a very prospective *danna* for her. Mameha's plan is reflected in the following narration:

"Following your debut, you'll be an apprentice geisha until the age of eighteen. **After that you'll need a *danna* if you're to pay back your debts. A very substantial *danna*. My job will be to make sure you're well known in Gion by then, but it's up to you to work hard at becoming an accomplished dancer.** If you can't make it at least to the fifth rank by the age of sixteen, nothing I can do will help you, and Mrs. Nitta will be delighted to win her bet with me." (Golden, 1997: 114)

In the narration above, it can be looked that Mameha controls Sayuri's future neatly. Mameha has arranged plan for one of men who are very influential in Kyoto, Dr. Crab or Nobu Tozhikasu to be responsible for Sayuri's future as her *danna*. Dr. Crab has won an auction in Sayuri's *mizuage*, then Mameha and Mother set Nobu who will be Sayuri's *danna*. Sayuri who has no power only can surrender to follow Mameha and Mother's plan. The following dialogue shows Mameha and Mother's plan to make Nobu as Sayuri's *danna*:

Anyway, I didn't come here to talk with you about pickles. I came to tell you that ther time next month you'll have a *danna*."

"A *danna*? But, Mother, I'm only eighteen ..."

"Hatsumomo didn't have a *danna* until she was twenty. And of course, that didn't last... You ought to be very pleased."

"Oh, I am very pleased. But won't it require a lot of my time to keep a *danna* happy? Mameha thinks I should establish my reputation first, just for a few years."

"Mameha! What does she know about business? The next time I want to know when to giggle at a party, I'll go and ask her."

"Leave the business decisions to me," Mother went on. "Only a fool would pass up an offer like the one Nobu Toshikazu has made."

My heart nearly stopped when I heard ther. I suppose it was obvious that Nobu would one day propose himself as my *danna*. After all, he'd made an offer for my *mizuage* several years earlier, and since then had certainly asked for my company more frequently than any other man. (Golden, 1997: 227)

In the dialogue above, it can be seen that Sayuri is very surprised knowing that Nobu who proposes to be her *danna*. It is because Sayuri has a deep secret love to the Chairman. The fact that Nobu is the Chairman's business associate and also his best friend at once who will be her *danna* makes her sad. It means that the opportunity to attract the Chairman's attention will be closed. The Chairman is impossible to betray Nobu, his best friend.

c. The Limitation to Use Money from Her Work Hard

Another form of limitations experienced by Sayuri is the limitation to use her own money. All the money she earns from her work hard is claimed as the *okiya*'s and she is not allowed to manage it by herself. Even the money from her *mizuage* salary also comes to the *okiya*. After doing *mizuage* auction, Sayuri is adopted as a child by Mother which makes her position in the *okiya* is being far more honourable. An example of her limited freedom to use her own money is described in the following narration:

If Mother hadn't adopted me, some of that money would have fallen into my hands and you can imagine how Mother would have felt about ther. **When I became the daughter of the okiya, my debts ceased to exist because the okiya absorbed them all. But all of my profits went to the okiya as well, not only then, at the time of my mizuage, but forever afterward.** (Golden, 1997: 218)

In the narration above, it can be seen that Mother with her strong business instinct has arranged that all Sayuri's incomes will be claimed to the *okiya*. However, Mother has debt to Mameha due to their betting in the past about Sayuri's future. At the time, Mother accepted a challenge from Mameha who

guaranteed that Sayuri will be successful to be a geisha in her hand. After Sayuri becomes a successful geisha, Mother must paying her debt to Mameha. Sayuri's position as betting object is clearly expressed in the following narration:

A few weeks passed, and then one evening in a hallway at the Ichiriki, Mameha suggested the time had come to collect on her bet with Mother. I'm sure you'll recall that the two of them had wagered about whether my debts would be repaid before I was twenty. As it turned out, of course, they'd been repaid already though I was only eighteen. "Now that you've turned your collar," Mameha said to me, "I can't see any reason to wait longer."

"Considering how helpful she has been to our Sayuri," Mother said, "I'm sure Mameha-san deserves even more. Unfortunately, according to our arrangements, Mameha agreed to take half of what a geisha in her position might usually take, until after Sayuri had repaid her debts. Now that the debts are repaid, Mameha is of course entitled to the other half, so that she will have earned the full amount." (Golden, 1997: 231)

In the narration above, Sayuri is positioned as the betting object. Although Mameha and Mother has dealed their betting, poorly Sayuri who has worked hard until being a successful geisha does not receive any money from her own earning. Nothing of the money which she earns that is claimed to her. Mother arranges all those money as the income of the *okiya*.

B. Sayuri's Struggles to Fight Against Exploitation Represented in *Memoirs of a Geisha*

1. The Kinds of Sayuri's Struggles

The exploitation experienced by Sayuri in the novel describes how women are often regarded as the weak figure and do not have equal rights with men in the social life. The main causes of women's exploitation occur in this novel are the strong patriarchal culture, the influence of capitalism system in Japan at the

beginning of the nineteenth century, and women's stereotype by the society. Women's exploitation is one of the problems which become main concern in the field of feminism in the world since the awareness of the rights and equality between men and women appeared in the early of eighteenth century. Women's exploitation in feminism point of view is contrary to the basic principle of the rights and equality between men and women. In line with the principle of feminism movement which opposes women subordination and suppression, women's exploitation lies on a higher level of women's problem because it covers the entire freedom and right of women.

Sayuri, the main female character in *Memoirs of Geisha*, is initially portrayed as a weak figure and does not have the power to fight against the exploitation. However, her experiences dealing with exploitation since she was a kid lead her on a consciousness that she deserves to get a better life practically no one owns her. Particularly after Sayuri is growing up, her mind becomes more open. She starts fighting for her dream to gain a freedom. Sayuri's struggles to fight against exploitation falls into seven categories : 1) sneaking out from the *okiya* to meet her sister, 2) trying to escape from the *okiya*, 3) learning hard to be a geisha, 4) refusing Nobu's proposal to be her *danna*, 5) expressing her secret love to the Chairman, 6) leaving the *okiya* and 7) moving to New York and opening a Japanese tea house business.

The further explanations about those kinds of Sayuri's struggles and its significant meanings are described in these following descriptions as below.

a. Sneaking out from the Okiya to Meet Her Sister

Okiya is a house for training the geisha with various practices of Japanese's basic arts such as dancing, picking the *shamisen* (Japanese's traditional guitar), doing the tea ceremony, and making the art of conversation. Usually, *okiya* is led by a woman as the owner. *Okiya* has many strict rules which some of them are prohibited to go outside without permission, prohibited to eat delicious food, and prohibited to speak with another person outside the *okiya*. In the largest *okiya* in Gion district namely *Okiya Nitta*, Sayuri and her sister Satsu are sold by her father. They are separated because *Okiya Nitta* does not want to accept Satsu. Sayuri has to deal her life with the rules of the *okiya* because she will be trained into a professional geisha. Sayuri, who does not want to be trained to become a geisha, keeps looking for the information where her sister is. She wants to meet her sister and finds a way to escape from the *okiya*.

Sayuri triangulates her senses to go out from the *okiya* to secretly meet her sister. She does not care about the rule of the *okiya* which prohibits her to go outside the *okiya*. Sayuri's efforts to meet her sister are described in the narration below:

So I began thinking about how I might sneak to ther place called Tatsuyo the very next time I had an opportunity. Unfortunately, part of my punishment for ruining Mameha's kimono was confinement in the *okiya* for fifty days. One evening as I was waiting up for Hatsumomo, I heard the telephone ring, and Yoko came out a moment later and went up the stairs. "You'll have to take ther to the Mizuki Teahouse," she said to me. Yoko apparently didn't know I was confined to the *okiya*, which was no surprise, really. And after she had explained to me where to find the Mizuki Teahouse, I slipped into my shoes in the entryway, tingling with nervousness that someone might stop me. It seemed to me my chance to find my sister had come at last. (Golden, 1997: 58)

The narration above captures how Sayuri finally finds a way to sneak out from the *okiya* to meet her sister. She goes to Miyagawa-cho district in southern Gion district. When she reaches Satsu's place, Satsu welcomes her with tears. Their dramatic meeting is described in this following narration:

She was just tying her sash in the front, like the women I'd seen on my way there. **I felt such relief at seeing her, and such excitement, I could hardly keep from rushing into her arms; and Satsu too let out a cry and covered her hand with her mouth** (Golden, 1997: 62)

The narration above describes how emotional their meeting is. Sayuri and Satsu cry to each other. Satsu invites Sayuri to escape from Gion at the day she has chosen. Sayuri agrees and promises that she will meet Satsu on the day they have been agreed before.

b. Trying to Escape from the *Okiya*

Sayuri is a smart girl since she was a kid. Thus, it is no wonder that she is dare to take a big risk to escape from the *okiya* with Satsu. In geisha tradition, if a girl tries to escape from the *okiya* and she fails, the *okiya* owner will punish her very hard. Sayuri knows that risk but she does not care. She only wants to get back to her hometown. The narration that captures how Sayuri tries to escape from the *okiya* through the roof is described below:

Anything that made life more difficult for me only strengthened my determination to run away. I felt almost as though my life itself were slipping away from me when I learned that Mother had ordered the front door locked to prevent me from going out again. How would I escape from the okiya now? Only Auntie had a key, and she kept it around her neck even while she was sleeping. Every night I lay on my futon scheming; but as late as Monday, the very day before Satsu and I had

arranged to run away, I'd come up with no plan for my escape. The roof! I was so astonished at the thought, I forgot my surroundings completely; and when the telephone near Yoko rang, I almost cried out in alarm. I wasn't sure what I would do once I reached the roof, but if I could succeed in finding my way down from there, I might meet Satsu after all. (Golden, 1997: 70)

The narration above describes the courage of Sayuri when she tries to escape from the *okiya*. It is not easy for a child like her to climb up the roof, but she only thinks that this is her only chance to come back to her hometown with Satsu. Unfortunately, due to her limited physic, she falls from the roof and her arms are broken. Mother and Auntie are very angry to her. The dialogue that describes when Sayuri fails to escape and how Mother and Auntie become very angry to her are presented below:

"Foolish, foolish girl!" said a voice. Auntie was standing before me in a rage, and then she pulled me out of that *okiya* and behind her up the street. When we reached our *okiya*, she leaned me up against the wooden door and slapped me again across the face.

"Do you know what you've done?" she said to me, but I couldn't answer. "What were you thinking! Well, you've ruined everything for yourself ... of all the stupid things! Foolish, foolish girl!"

I'd never imagined Auntie could be so angry. She dragged me into the courtyard and threw me onto my stomach on the walkway. I began to cry in earnest now, for I knew what was coming. But this time instead of beating me halfheartedly as she had before, Auntie poured a bucket of water over my robe to make the rod sting all the more, and then struck me so hard I couldn't even draw a breath. When she was done beating me, she threw the rod onto the ground and rolled me over onto my back. "You'll never be a geisha now," she cried. **"I warned you not to make a mistake like this! And now there's nothing I or anyone else can do to help you."** (Golden, 1997: 73)

The dialogue above presents how Auntie becomes very angry to her. Anyone who tries to escape will be regarded as a useless person. Sayuri is punished by Mother by losing her chance to learn to be a geisha. Mother finally decides that Sayuri

will remain to work as a maid forever and must keep working in the *okiya* to pay all her debt.

c. Learning Hard to be a Geisha

Sayuri is put to be a maid and Mother makes her chances to be a geisha lose as a punishment of her escaping effort. Sayuri feels so desperate in her deep sadness. Surprisingly, Mameha, a very popular geisha who is successful in whole Kyoto comes to *okiya* Nitta and talks to Mother about her plan to train Sayuri in order to become a geisha. Mother is surprised because according to her, Sayuri is not a profitable investment. However, Mameha convinces Mother and even agrees to gamble with Mother about the success of Sayuri's future. All people are amazed and wonder why a popular geisha like Mameha takes a sister to train as a geisha like Sayuri. Sayuri is very happy because she has a chance to make her fate better. Sayuri promises herself to work hard as described in the following dialogue:

"Mameha-san, I promise you, such a thing will never happen with me," I said. "Thanks to you, I feel like a ship encountering its first taste of the ocean. I would never forgive myself for disappointing you."

"Yes, well, that's all fine, but I'm not just talking about how hard you work. You'll have to be careful not to let Hatsumomo trick you. And for heaven's sake, don't do anything to make your debts worse than they are. Don't break even a teacup!" (Golden, 1997: 106)

The dialogue above shows Sayuri's promises to Mameha that she will learn hard in order to be a successful geisha. The training stages to be a geisha are very difficult and demand a very strong physical and psychological pressure. Sayuri has to deal with all those stages in order to gain her success. She does not care

even if she has to learn very hard everyday in the school and continues to learn to Mameha from the afternoon until midnight. The high temptations to become a geisha are described as follows:

What make a geisha's training- so difficult isn't simply the arts she must learn, but how hectic her life becomes. After spending all morning in lessons, she is still expected to work during the afternoon and evening very much as she always has. And still, she sleeps no more than three to five hours every night. During these years of training, if I'd been two people my life would probably still have been too busy. I would have been grateful if Mother had freed me from my chores as she had Pumpkin; but considering her bet with Mameha, I don't think she ever considered offering me more time for practice. Some of my chores were given to the maids, but most days I was responsible for more than I could manage, while still being expected to practice shamisen for an hour or more during the afternoon. In winter, both Pumpkin and I were made to toughen up our hands by holding them in ice water until we cried from pain, and then practice outside in the frigid air of the courtyard. I know it sounds terribly cruel, but it's the way things were done back then. (Golden, 1997: 110)

The narration above shows Sayuri's descriptions about her hard days to learn to be a geisha. She follows geisha's school in the morning about the basic lesson to be a geisha and continues to practice directly with Mameha in the afternoon until midnight. No matter how hard her days are, but Sayuri is very happy because the opportunity to become a geisha is now widely open.

d. Refusing Nobu's Proposal to be Her *Danna*

In geisha tradition, success is characterized by two things: paying the debt to the *okiya* from *mizuage*'s auction and having a *danna*. *Danna* is an informal term for a man that protects a geisha. It is similar with husband, but without bounding by the marriage because geisha should never been married. A geisha who has undergone *mizuage* ceremony will have the opportunity to have a *danna* to

guarantee her future. Sayuri is being prepared by Mother and Mameha to have a *danna* who will guarantee her successful future. Sayuri absolutely not allowed to interfere or refuse in arrangement of the candidates of her *danna*. When she knows that Nobu will be her *danna*, Sayuri is very shocked because Nobu is Chairman's close friend and if Nobu becomes her *danna*, then the opportunity to attract Chairman's attention will disappear. Sayuri wants Chairman to be her *danna*.

Hence, one day after World War II finished in 1948, Sayuri together with Mameha, Pumpkin, Nobu, Chairman and Sato Minister goes to the Amami island for a vacation. In that time, Nobu's proposal to be her *danna* is still under negotiation between Nobu and Mother. In Amami island, Sayuri gets the idea for saving herself from the possibility of Nobu to be her *danna* for the sake of her love to the Chairman. It is impossible for her to directly refuse Nobu's proposal, so Sayuri prepares a plan in order to make Nobu hate her and cancel his proposal to be her *danna*. She will pretend to have sex with Sato Minister like a prostitute girl. She is asking for Pumpkin's help to execute the plan. Sayuri's plan to pretend to have sex with Sato Minister is described in the narration below:

During the rest of the flight, I struggled with these thoughts. **I could never have imagined myself scheming in this way, but in time I began to imagine the steps involved just like in a board game: I would draw the Minister aside at the inn no, not at the inn, at some other place and I would trick Nobu into stumbling upon us ... or perhaps it would be enough for him to hear it from someone else?** You can imagine how exhausted I felt by the end of the trip. Even as we left the airplane, I must still have looked very worried, because Mameha kept reassuring me that the flight was over and I was safe at last. (Golden, 1997: 312)

"I want you to find some way of bringing Nobu there and opening the back door we saw earlier, so that . . . he'll see us."

While I was explaining this, Pumpkin had noticed the Minister waiting in another covered walkway through the foliage. Now she looked back at me.

"What are you up to, Sayuri?" she said.

"I don't have time to explain it now. But it's terribly important, Pumpkin. Truthfully, my entire future is in your hands. Just make sure it's no one but you and Nobu not the Chairman, for heaven's sake, or anyone else. I'll repay you in any way you'd like." (Golden, 1997: 316)

In the dialogues above, Sayuri asks Pumpkin to help her in order to mislead Nobu. Pumpkin does agree, but one thing that Sayuri does not know is that actually Pumpkin wants to take a revenge on her due to the past condition when Sayuri is adopted by Mother and not herself as she has imagined for long. Pumpkin knows Sayuri's secret that she loves the Chairman, so Pumpkin brings the Chairman instead of Nobu to the the room where Sayuri pretends to have sex with Sato Minister as captured in the following narration:

He raised his head and pointed it toward the door with only the mildest interest, as if he expected to see a bird there. And then the door creaked open and the sunlight flooded over us. I had to squint, but I could make out two figures. There was Pumpkin; she had come to the theater just as I'd hoped she would. But the man peering down from beside her wasn't Nobu at all. **I had no notion of why she had done it, but Pumpkin had brought the Chairman instead.** (Golden, 1997: 319)

The narration above captures the condition when Pumpkin brings the Chairman instead of Nobu to the room. The Chairman sees Sayuri who is making love with Sato Minister. Sayuri is very angry to Pumpkin for ruining her plan into a disaster. Sayuri is really shocked for the Chairman's coming. She is very sad because the Chairman might thinks that she is an unworthy woman for making

love with any men. Meanwhile, the real condition is Sayuri only pretends to make love with Sato Minister in order to mislead Nobu.

e. Expressing Her Secret Love to the Chairman

In geisha tradition, there is a strict rule for not falling in love with any men except in one condition: he is her *danna*. Geisha do not get married and sell their body like the common prostitute. The rule is only men with honour position and wealth that can have geisha as theirs. When Sayuri was still 12 years old, she cried for her poor fate after Mother punished her to be a maid forever and made lost her opportunity to learn the art of being geisha. A good looking charismatic man came and asked her why she looked so sad. The man is the Chairman who is the founder of Iwamura Electric in Osaka which is the first company electric in Japan. At that moment, it was not common for a man to speak with a maid girl at the side of the road. The meeting is very imprinted Sayuri's mind until she is growing mature and it makes her mind is enlightened. The following narration represents that fact:

I watched him walk away with sickness in my heart-though it was a pleasing kind of sickness, if such a thing exists. I mean to say that if you have experienced an evening more exciting than any in your life, you're sad to see it end; and yet you still feel grateful that it happened. **In that brief encounter with the Chairman, I had changed from a lost girl facing a lifetime of emptiness to a girl with purpose in her life. Perhaps it seems odd that a casual meeting on the street could have brought about such change.** But sometimes life is like that, isn't it? And I really do think if you'd been there to see what I saw, and feel what I felt, the same might have happened to you. (Golden, 1997: 85)

The narration above explains another thing: Sayuri realizes that actually she falls in love with the Chairman. Sayuri's age at that time was still almost 12 years and the Chairman was almost 45 years. Sayuri does not care about it and she just realizes one determination in her heart that she will try hard to struggle to be a geisha so someday she can get reunited with Chairman. The following narration shows Sayuri's promise with herself:

To become a geisha ... well, that was hardly a purpose in life. But to be a geisha ... I could see it now as a stepping-stone to something else. With my eyes squeezed tightly shut and my hands together, I prayed that they permit me to become a geisha somehow. I would suffer through any training, bear up under any hardship, for a chance to attract the notice of a man like the Chairman again. (Golden, 1997: 85)

The narration above presents Sayuri's consciousness of one thing that being a geisha is the only one opportunity for her to meet and get closer to people like the Chairman. The meeting with the Chairman has opened her eyes to struggle her better fate than only being a maid. Her secret love continues until she becomes a successful geisha.

After coming back from Amami Island, Sayuri is very sad because she feels that she has betrayed her love to the Chairman. Sayuri thinks that there is no way for her to get love from the Chairman anymore. When she gets a chance to meet again with the Chairman in the tea house, she does not want to lose that priceless moment. Sayuri who comes to her desperate feeling chooses to end up all by being honest to the Chairman about her feeling. Sayuri says that she loves the Chairman since the first day they met at the edge of Shirakawa River when Sayuri still was 12 years old. Sayuri's confession is described in the following dialogue:

"Please forgive me for what I am about to say," I finally managed to begin. I tried to continue, but somehow my throat made up its mind to swallow though I can't think what I was swallowing, unless it was a little knot of emotion I pushed back down because there was no room in my face for any more.

"I have great affection for Nobu, but what I did on Amami ..." Here I had to hold a burning in my throat a long moment before I could speak again. "What I did on Amami, I did because of my feelings for you, Chairman. **Every step I have taken in my life since I was a child in Gion, I have taken in the hope of bringing myself closer to you.**"

When I said these words, all the heat in my body seemed to rise to my face. I felt I might float up into the air, just like a piece of ash from a fire, unless I could focus on something in the room. I tried to find a smudge on the tabletop, but already the table itself was glazing over and disappearing in my vision. (Golden, 1997: 328)

Sayuri's statement above shows that finally she chooses to admit her love feeling to the Chairman. It is actually forbidden for a geisha to fall in love and moreover to express her love. Sayuri breaks that rule. Surprisingly, Chairman also has the same feeling with her for a long time. The Chairman admits about him who asks Mameha to train up Sayuri to be a great geisha. It is finally known about the big mystery why Mameha would like to train Sayuri without any strong reason. The Chairman also tells her that his heart is always being broken whenever Sayuri gets closer to Nobu or another man. The Chairman's statements are presented in this following dialogue:

"When I saw you there with the Minister, you had a look in your eyes just like the one I saw so many years ago at the Shirakawa Stream," he told me. "You seemed so desperate, like you might drown if someone didn't save you. After Pumpkin told me you'd intended that encounter for Nobu's eyes, I made up my mind to tell him what I'd seen. **And when he reacted so angrily ... well, if he couldn't forgive you for what you'd done, it was clear to me he was never truly your destiny.**"

But then the Chairman leaned back away from me again, with one of his hands upon my neck. He was so close, I could see the moisture glistening on his lip, and still smell the kiss we'd just ended. (Golden, 1997: 329)

In the dialogue above, the Chairman admits to Sayuri that he has fallen in love with her since long time ago, but he has no power to show her love due to her condition as Nobu's best friend. After they have admitted their feeling each other, the Chairman proposes to be Sayuri's *danna* to Mother.

f. Leaving the *Okiya*

As a smart woman, Sayuri arranges a plan to gain her independence. She knows that if she continues staying in the *okiya*, Mother will always take advantages on her. The Chairman proposes himself to be Sayuri's *danna* to Mother. A *danna* ceremony is hold to mark their love relationship. Sayuri asks Mother to let her go from the *okiya* and lives with the Chairman in a luxurious house that has been purchased for her in northeastern Kyoto. Mother does not allow her at first, but Sayuri asks the Chairman to pay a certain amount of money each month to replace the revenues of the *okiya* after Sayuri is left. The fact about Sayuri's willing to leave the *okiya* is presented in this following narration:

I certainly wasn't the first geisha to leave Gion; besides those who ran away, some married and left as wives; others withdrew to set up teahouses or okiya of their own. In my case, however, I was trapped in a peculiar middle ground. The Chairman wanted me out of Gion to keep me out of sight of Nobu, but he certainly wasn't going to marry me; he was already married. But Mother was unwilling to have me leave okiya; she would have earned no revenues from my relationship with the Chairman if I had ceased to be a member of the Nitta family, you see. This is why in the end, the Chairman agreed to pay okiya a very considerable sum each month on the condition that Mother permit me to end my career. (Golden, 1997: 331)

Based on the narration above, it can be concluded that Sayuri's dreams are accomplished. She gains her independence from the *okiya* as well as obtains her

love to the Chairman. Even though they cannot get married, the Chairman loves Sayuri more than he loves his wife and he often spoils Sayuri with various gifts. Sayuri's life is getting much better by living in a luxurious mansion with several maids purchased by the Chairman. Three or four times a week, the Chairman visits her to spend their time together as a couple.

g. Moving to New York and Opening a Japanese Tea House Business

In struggling life independence, women can do many things to reveal their capability. Women are not weak and foolish. They can break the stereotype if they have opportunity by society to do it. As represented in this novel, the last most important struggle of Sayuri's independence is her moving to New York. She has left her work as a geisha who is visiting from one tea house into another for entertaining and accompanying men or attending a party. Sayuri sees the opportunity to open a Japanese tea house business in the United States with her smart mind. She proposes her idea to the Chairman and the Chairman does agree with her proposal. The dialogue between Sayuri and the Chairman in dealing her proposal to start her tea house business in New York is presented as follows:

"Have I mentioned to Danna-sama," I began, "that I've had the strangest feeling lately?" I glanced at him, but I could see no sign that he was even listening.

"I keep thinking of the Ichiriki Teahouse," I went on, "and truthfully, I'm beginning to recognize how much I miss entertaining." The Chairman just took a bite of his ice cream, and then set his spoon down on the dish again.

"Of course, I can never go back to work in Gion; I know that perfectly well. **And yet I wonder, Dannasama. . . isn't there a place for a small teahouse in New York City?"** (Golden, 1997: 334)

From the dialogue above, it can be stated that Sayuri proposes her idea to prove her smartness and independence attitude as a woman by starting her own business. In 1952, her first tea house in Park Avenue, New York is opened. Sayuri decides to move to the United States to be able to concentrate more on managing her business. This step marks a very crucial action of a woman who is exploited as a geisha before being an independent woman who has her own freedom. This important step is captured in the following narration:

In August of that same year, **I moved to New York City to set up my own very small teahouse for Japanese businessmen and politicians traveling through the United States.** Of course, Mother tried to ensure that any business I started in New York City would be an extension of the Nitta okiya, but the Chairman refused to consider any such arrangement. Mother had power over me as long as I remained in Gion; but I broke my ties with her by leaving. The Chairman sent in two of his accountants to ensure that Mother gave me every last yen to which I was entitled. **My little teahouse, on the second floor of an old club off Fifth Avenue, was modestly successful from the very beginning; a number of geisha have come from Gion to work with me there, and even Mameha sometimes visits.** (Golden, 1997: 336)

The narration above portrays how Sayuri's life has completed with happiness as the refund of her miseries and torments that had been experienced since she was a kid which finally brought her at the end to the joyous of life by gaining her own independence. She successfully becomes an entrepreneur woman in New York. Furthermore, Sayuri does not lose her identity as Japanese woman. She often invites Mameha to come and visit her to remind her about their past when they were still being a geisha. The step taken by Sayuri shows her highest milestone of struggles to fight against the exploitation experienced by her.

2. The Significant Meanings of Sayuri's Struggles

Women's exploitation has appeared since many years ago since the society believed in patriarchal system. Women's roles in doing many activities such as in the field of job, politics, and education are limited caused by the strong patriarchal culture which is practised within the society. As a result, many people who do not agree and oppose women's exploitation react to fight and stop women's exploitation practise. This reaction is so called as feminism movement.

Feminism is a movement that seeks to eliminate the oppression, subordination, injustice, and inequalities toward women. Feminism sees that women should have the same right and position with men. People who concern about the topic of women equality are called feminists. Many feminists have their own ways and arguments to end the women's exploitation practised in the society. Here, Arthur Golden is one of the male feminists who voices his support to end women's exploitation by using his work of writing through *Memoirs of a Geisha*.

In the novel, Golden reveals women's problem that is the exploitation which occurs in geisha's life in Japan during the early nineteenth century. Golden also portrays some struggles that can be done by women in order to fight against the exploitation taken by Sayuri, the main female character in the novel. Sayuri's struggles falls into seven categories: 1) sneaking out from the *okiya* to meet her sister, 2) trying to escape from the *okiya*, 3) learning hard to be a geisha, 4) refusing Nobu's proposal to be her *danna*, 5) expressing her secret love to the Chairman 6) leaving the *okiya* and 7) moving to New York and opening Japanese tea house business.

Through Sayuri's struggle, Golden shows some ways that can be done by women to overcome their problem. Furthermore, the struggles taken by Sayuri have two significant meanings because Sayuri as a woman and a geisha has survived successfully from women's exploitation for over than 12 years by finally gaining her own independence. First, it is a proof that women can gain their independence. The fact that women can gain their independence is proven by Sayuri who becomes an independent woman by surviving from the women's exploitation and finally gaining her own freedom. In the end of the story, Sayuri chooses to leave the *okiya* and becomes an entrepreneur by moving away and opening her own tea houses in Park Avenue, New York. Those facts can be seen in the following narration:

So although the Chairman's negotiations with Mother to become my danna dragged out over several months, in the end it was agreed that **I would no longer work as a geisha. I certainly wasn't the first geisha to leave Gion;** besides those who ran away, some married and left as wives; others withdrew to set up teahouses or *okiya* of their own. In my case, however, I was trapped in a peculiar middle ground (Golden, 1997: 331)

In August of that same year, **I moved to New York City to set up my own very small teahouse for Japanese businessmen and politicians traveling through the United States.** I can't pretend I didn't feel afraid so many years ago, when the door of my apartment here at the Waldorf Towers closed behind me for the first time. But New York is an exciting city. Before long it came to feel at least as much a home to me as Gion ever did. In fact, as I look back, the memories of many long weeks I've spent here with the Chairman have made my life in the United States even richer in some ways than it was in Japan (Golden, 1997: 331)

The narration above shows that Sayuri proves herself as an independent woman who is dare to take a big decision in her life by leaving the *okiya* and moving to New York to open her business there. Sayuri's struggles can be

considered as a symbol of woman independence although she has to overcome many problems in her chaotic life before.

Second, it is a proof that women are smart and brave to take some important decisions to change their life. It can be seen from Sayuri's attitude in gaining her independence. Although she looks powerless and accepts all the treatments by her environment, in her deepest heart, Sayuri has many plans to struggle and fight the exploitation. Those can be seen from her efforts to escape from the okiya, how she learns very hard to be a successful geisha so it will lead her to meet her first love, how she misleads Nobu in order not to be her *danna*, and how finally she expresses her love with the Chairman and moves to New York to start her tea house business. Some examples of the proves that women are smart and have an ability to arrange her way of life are reflected by Sayuri character in the narrations below:

Anything that made life more difficult for me only strengthened my determination to run away. I felt almost as though my life itself were slipping away from me when I learned that Mother had ordered the front door locked to prevent me from going out again. How would I escape from the okiya now? Only Auntie had a key, and she kept it around her neck even while she was sleeping. Every night I lay on my futon scheming; but as late as Monday, the very day before Satsu and I had arranged to run away, I'd come up with no plan for my escape. The roof! (Golden, 1997: 70)

Now I understood the thing I'd overlooked; the point wasn't to become a geisha, but to the one. **To become a geisha ... well, that was hardly a purpose in life. But to be a geisha ... I could see it now as a stepping-stone to something else.** (Golden, 1997: 85)

"I have great affection for Nobu, but what I did on Amami ..." Here I had to hold a burning in my throat a long moment before I could speak again. "What I did on Amami, I did because of my feelings for you, Chairman. **Every step I have taken in my life since I was a child in Gion, I have taken in the hope of bringing myself closer to you.**" (Golden, 1997: 328)

Those narrations above show the actions and speeches of Sayuri which portray her smart and brave attitude. Although she is only a geisha who does not have freedom as much as men's, she does not give up. She struggles to change her destiny in order to make her life better by gaining her independence. Sayuri's struggles can be considered as a symbol of women intelligence although she only gets her education in school of geisha and not having high education as men.

Here, Golden uses his literary work to voice his support to enlighten and support women's problems which are related to the terms of exploitation. Through his novel *Memoirs of a Geisha*, he tries to underline to the reader that women can be independent and have the same ability as men's in many life aspects. The problem lies on the society that often give the limitations to women to develop as men. Women can prove their capacity if they have an opportunity to show up. Afterward, there will be no women's problems especially in the form of exploitation toward the society because the wrong assumption about women that they are weak, stupid, fragile, and powerless is totally not true.

As a result, women's problems that happen in the novel are because of the patriarchal power, the influence of capitalism system, and the weak images of women which create many limitation to their freedom in doing their activities and also create some bad assumption to their ability in domestic and social life. Sayuri, as the main female character tries to fight to overcome the problem with her struggle. Her final decisions which is deciding to leave the *okiya* and opening her tea house business in New York are the results from her profound compulsion

of her situation. It brings out her desire to be an independent woman without the existence of anyone who is superior to her anymore and it can only be achieved by leaving the okiya.

C. The Portrayal of Sayuri's Struggles Represented in *Memoirs of a Geisha*

In examining and analyzing literary works, literary elements are needed by the reader to appreciate and interpret the story (Scott, 2004: 3). Furthermore, literary elements are used by the researchers to convey their message in their works. This is being the main reason why it is very crucial to develop an analysis of literary elements in literature study. Since this study concerns on feminism topic, it is important for the researcher to present an analysis of literary elements to distinguish between feminism analysis in literature study topic and feminism analysis in another topic of study. According to Sugihastuti (2007: 81-82), literary elements consist of some following aspects such as theme, plot, conflict and characterization. In his *Memoirs of a Geisha* work, Golden mainly uses characterization and plot conflict to portray Sayuri's struggles to fight against the exploitation in the novel. The further explanations about the portrayal of Sayuri's struggles are presented in these following descriptions.

1. Characterizations

First, Sayuri's struggles are portrayed through the characterizatio. In this novel, Sayuri is described as smart and brave woman. Since she was a kid, she has done some struggles to make her life better than when she is only only a geisha.

Sayuri's struggles are described in terms of her traits, actions, and speeches as described below.

a. Traits

The life stories of Sayuri since she was a kid which are full of sadness train her attitude to be a tough woman. She struggles her fate in order to gain her freedom although it has never been easy. Her smart and brave actions are presented in some narration and dialogue in the novel by the portrayal of her traits in dealing with her problems. Those can be seen from these following narrations:

So I began thinking about how I might sneak to the place called Tatsuyo the very next time I had an opportunity. Unfortunately, part of my punishment for ruining Mameha's kimono was confinement in the okiya for fifty days. One evening as I was waiting up for Hatsumomo, I heard the telephone ring, and Yoko came out a moment later and went up the stairs. (Golden, 1997: 58)

How would I escape from the okiya now? Only Auntie had a key, and she kept it around her neck even while she was sleeping. **Every night I lay on my futon scheming; but as late as Monday, the very day before Satsu and I had arranged to run away, I'd come up with no plan for my escape. The roof!** (Golden, 1997: 70)

From the portrayals of traits, it can be concluded that Sayuri is a smart and brave woman in struggling her life independence and happiness. She has a mature attitude which supports her efforts to determine her way of life. In the end of the story, she can reach her independence by leaving the okiya and moving to New York to open her business there. It shows her success in struggling for her

independence and prove to everyone that she can be an independent and successful woman.

b. Actions

Sayuri's struggles in gaining her life independence are shown in many portrayals in this novel. Golden mostly uses the action scene to capture the portrayal of Sayuri's struggles. Some examples of Sayuri's struggles which are portrayed by her actions are attached in these following narrations:

I knew I had committed myself, for I would never manage to climb back up again; but it seemed to me that the very moment I let go, I would slide down that roof out of control. My mind was racing with these thoughts, but before I'd made the decision to let go of the ridge, it let go of me. (Golden, 1997: 70)

What make a geisha's training so difficult isn't simply the arts she must learn, but how hectic her life becomes. **After spending all morning in lessons, she is still expected to work during the afternoon and evening very much as she always has.** And still, she sleeps no more than three to five hours every night. (Golden, 1997: 110)

I continued to live in the okiya, just as I had for so many years; but **I no longer went to the little school in the mornings, or made the rounds of Gion to pay my respects on special occasions; and of course, I no longer entertained during the evenings.** (Golden, 1997: 331)

In those narrations above, it can be stated that Golden uses action narration in portraying Sayuri's characterization. The first action scene above is when Sayuri tries to escape from the okiya. The second action scene is when Sayuri survives to do the hard training to be a geisha. The last action scene is when Sayuri takes the decision to leave the okiya and end her career as geisha. Those actions prove her characterization in struggling for her life.

c. Speeches

In this novel, Golden portrays Sayuri's struggles in some ways. One of them is by Sayuri's speeches when she is doing conversation with other characters or with herself. Some examples of Sayuri's speeches which portray her struggles are presented in these following statements:

"Mameha-san, I promise you, such a thing will never happen with me," I said. "Thanks to you, I feel like a ship encountering its first taste of the ocean. I would never forgive myself for disappointing you." (Golden, 1997: 106)

"I want you to find some way of bringing Nobu there and opening the back door we saw earlier, so that . . . he'll see us."

"What are you up to, Sayuri?" she said.

"I don't have time to explain it now. But it's terribly important, Pumpkin. Truthfully, my entire future is in your hands. Just make sure it's no one but you and Nobu not the Chairman, for heaven's sake, or anyone else. I'll repay you in any way you'd like." (Golden, 1997: 316)

"What I did on Amami, I did because of my feelings for you, Chairman. **Every step I have taken in my life since I was a child in Gion, I have taken in the hope of bringing myself closer to you.**" (Golden, 1997: 328)

In those statements above, it can be concluded that Sayuri's character is portrayed through her statements when she promises to Mameha that she will learn hardly to become a successful geisha, when she asks Pumpkin to help her to do her plan in order to refuse Nobu's proposal and when she expresses her secret love to the Chairman. All her statements show that she does not want to surrender for whatever bad situation that is experienced by her. It shows that she wants to struggle to overcome her problems and gains her happiness by being an independent woman.

2. Plots

Second, Sayuri's struggles are portrayed through the plot. The plot reveals the conflicts that occur in the story. According to Kaplan (2001: 23), the conflict usually consists of three formats: character in conflict with one another, character in conflict with their surroundings environment and characters in conflict with themselves. In this novel, the conflicts are described by Golden as the character in conflict with herself and the character in conflict with her surrounding environment. The further explanations about those kinds of conflicts are described in these following descriptions.

a. Character in Conflict with Herself

Sayuri has a conflict with herself between confronting her fate to be exploited and educated as a geisha and receiving her fate and learning hard to be a geisha. At the first time, Sayuri never wants to be a geisha so that it makes her try to escape from the okiya. When she fails to escape, she is punished by Mother to serve the okiya as the maid. Then she meets the Chairman who inspires and makes her fall in love. Her love to the Chairman is her motivation to finally accept her fate to be a geisha because it is the only one way for her to meet with the Chairman again. It can be seen from this following scene:

Now I understood the thing I'd overlooked; the point wasn't to become a geisha, but to be the one. To become a geisha . . . well, that was hardly a purpose in life. But to be a geisha ... I could see it now as a stepping-stone to something else. I was still a child, nearly twelve . . . but in another twelve years I'd be in my twenties. And what of the Chairman? He would be no older by that time than Mr. Tanaka was already. With my eyes squeezed tightly shut and my hands together, I prayed that they permit me to become a geisha

somehow. I would suffer through any training, bear up under any hardship, for a chance to attract the notice of a man like the Chairman again. (Golden, 1997:

From that scene, it can be concluded that Sayuri does not want to be a geisha at first, but the meeting with the Chairman changes her mind. In the end, Sayuri chooses to forget her refusal to be a geisha and sacrifices herself to be trained hard by Mameha to be a geisha. All she has done is only for her willing that someday she can meet the Chairman again and make him as a *danna* and gain her freedom from the *okiya*. Actually, it is not permitted for a geisha to have such a feeling to a man. Sayuri does not care and she chooses to keep her her feeling secretly as described in this following statement:

I watched him walk away with sickness in my heart-though it was a pleasing kind of sickness, if such a thing exists. I mean to say that if you have experienced an evening more exciting than any in your life, you're sad to see it end; and yet you still feel grateful that it happened. **In that brief encounter with the Chairman, I had changed from a lost girl facing a lifetime of emptiness to a girl with purpose in her life.** Perhaps it seems odd that a casual meeting on the street could have brought about such change. But sometimes life is like that, isn't it? And I really do think if you'd been there to see what I saw, and feel what I felt, the same might have happened to you. (Golden, 1997: 85)

From Sayuri's statemen above, it can be concluded that Sayuri has a tough decision in keeping her feeling to the Chairman until she is being a successful geisha. Golden portrays the conflict by the prohibition within geisha tradition which is not allowed a geisha to fall in love with a man but her *danna*.

b. Character in Conflict with Her Surrounding Environment

Futhermore, the other Sayuri's conflict is the conflict with her surrounding environment. She should face the reality that Nobu will be her *danna*. Meanwhile,

she does not want Nobu to be her *danna* because she loves the Chairman and she wants the Chairman to be her *danna*. Sayuri realizes that she must make a decision to refuse Nobu in order to struggle for her love to the Chairman. Her struggle is shown in her decision to mislead Nobu by doing an action by pretending to have sex with Sato Minister. Unfortunately, the result of her action is not appropriate as her willing. Pumpkin slips her by bringing the Chairman instead of Nobu to see her action. Those facts can be seen in the following narrations:

My heart nearly stopped when I heard this. I suppose it was obvious that Nobu would one day propose himself as my danna. I don't mean to suggest I disliked Nobu. Quite the opposite. But to become his mistress would have closed off my life from the Chairman forever. By this time I was concentrating so hard on holding myself back from crying, I could no longer speak at all. (Golden, 1997: 228)

He raised his head and pointed it toward the door with only the mildest interest, as if he expected to see a bird there. And then the door creaked open and the sunlight flooded over us. I had to squint, but I could make out two figures. There was Pumpkin; she had come to the theater just as I'd hoped she would. But the man peering down from beside her wasn't Nobu at all. **I had no notion of why she had done it, but Pumpkin had brought the Chairman instead of Nobu.** (Golden, 1997: 319)

From those narration, it can be stated that Sayuri has to deal with the conflict with her surrounding environment. She struggles to change her fate and does not give up although there are many challenges which border her step in struggling for her life. Those conflicts are being milestones for Sayuri's struggles to gain her own freedom and happiness.

CHAPTER V CONCLUSIONS

After analyzing Golden's *Memoirs of a Geisha* based on feminism perspective focusing on women's exploitation, Sayuri's struggles for fighting against the exploitation, and how those are described in the novel by the author, and the significant meanings behind Sayuri's success in gaining her independence, the researcher concludes several points as follows.

1. Women's exploitation is caused by patriarchy system, the effect of capitalism, and women's stereotype which are adopted in Arthur Golden's *Memoirs of a Geisha*. In the novel, women's exploitations are found into four categories: slavery, sexual harassment, violence, and subordination. Related to slavery, there are three sub-categories of exploitation. They are being sold to the *okiya* by her father, being given overload work in the *okiya*, and being forced as a money machine in the *okiya*. Related to sexual harassment, there are two sub-categories of exploitation. They are being suffered from *mizuage* auction and being undressed by the Baron. Related to the violence, there are two sub-categories of exploitation. They are being beaten because of Hatsumomo's slander and being forced to cut her leg by Mameh to attract Dr. Crab's attention. Related to subordination, there are three limitations of women's freedom. They are the limitation to go outside the *okiya*, the limitation to choose the *danna*, and the limitation to manage the money from her work.

2. Sayuri as the main female character shows her struggles for life independence. Her efforts to fight against exploitation are divided into seven categories related to fight against slavery, sexual harassment, violence, and women subordination. Those are sneaking out from the *okiya* to meet her sister, trying to escape from the *okiya*, learning hard to be a geisha, refusing Nobu's proposal to be her *danna*, expressing her secret love to the Chairman, leaving the *okiya* and moving to New York and opening a Japanese tea house business. Those kinds of Sayuri's struggles reflect her desire to fight against exploitation to women. Sayuri's struggles to fight against exploitation have two significant meanings. First, it is a proof that women can gain their independence. In the end of the story, Sayuri chooses to leave the *okiya* and becomes an entrepreneur by moving to New York and opening her own tea houses there. Her struggles can be considered as a symbol of women's independence. Second, it is a proof that women are smart and brave to take the important decisions to change their life. Although she looks powerless, Sayuri has many plans to struggle and fight against the exploitation.
3. Sayuri's struggles to fight against exploitation are portrayed in the novel by two literary elements: characterization and plot. The characterization is presented in her traits, actions and speeches. Meanwhile, the character conflict with herself and character conflict with her surrounding environments are presented in the plot. The analysis of the portrayal of Sayuri's struggles aims to distinguish between feminism analysis in literature research and feminism analysis in another field of research.

In conclusion, Sayuri as the main female character in the novel represents women in general who can gain their independence and have a smart and brave attitude to take the important decisions in their life. She can solve her problems by showing her struggles and abilities in gaining her independence. Sayuri does her struggles by doing actions which are not permitted to her. She breaks the rules which limit her movements in domestic and social life. Sayuri also opposes some bad assumptions that are attached to her by showing her ability. In the end of the story, she finally turns out to be an independent woman by taking the decisions to leave the okiya and move to New York and open a Japanese tea house business there. It shows her desire as smart and independent woman without the existence of anyone who is superior to her anymore.

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APPENDICES

APPENDIX I

A. The Summary of Golden's *Memoirs Of A Geisha*

The novel tells the story of Chiyo Sakamoto, a poor Japanese girl who is sold by her parents with her older sister Satsu to an *okiya* (geisha house training) in Gion district, but Satsu is rejected and sold to another *okiya* in Miyagawa-cho district. A geisha is a professional women entertainer for men in Japan who are trained in dancing, doing tea ceremony, pouring *sake* (Japanese beer), picking *shamisen* (Japanese traditional guitar), and making the art of conversation. The geisha's training is a life of virtual slavery. Before starting her geisha training, Chiyo is forced to work hard in the *okiya*. Mother Nitta, the *okiya* owner, will claim that she has been ready to learn the art of being a geisha. In the *okiya*, there is a very beautiful but cruel geisha called Hatsumomo who is jealous of Chiyo's beauty. She always makes Chiyo's life become terrible. Chiyo wants to escape from the *okiya* and goes back to her hometown with her sister, Satsu. She tries to escape by climbing up the roof but she falls down from the roof and her arms are broken. Mother is very angry and punishes her by losing her chance to learn about the art of being a geisha. She claims Chiyo to be a maid forever in the *okiya* to pay all her debt. One day, Chiyo is crying in the edge of Shirakawa River after she fails to escape from the *okiya*. Suddenly, a wealthy man called the Chairman stops and comforts her. Chiyo, who is deeply imprinted by the man's kindness knows that she falls in love with him and promises herself to learn hard so that she can be a geisha and reunite with that man.

Two years later, a geisha called Mameha, one of Kyoto's most successful geisha, comes to her *okiya* and takes Chiyo under her wing to be trained to be a geisha. Under Mameha's guidance, Chiyo becomes a *maiko* (geisha apprentice) and then Chiyo is renamed as Sayuri and being sister with Mameha. Hatsumomo becomes Sayuri's rival and keeps seeking to destroy her. Sayuri reunites with the Chairman and she tries to catch his attention secretly because no one knows her love to the Chairman. Meanwhile, Sayuri grows in popularity and Hatsumomo spreads lies and rumors to ruin Sayuri's reputation. Mameha starts an auction for Sayuri's *mizuage* (virginity) which will mark her step as a professional geisha. Sayuri cannot oppose Mameha's command to make her *mizuage* as the highest price of *mizuage* auction in Japan. A man named Dr. Crab finally wins the competition and Sayuri must have sex with Dr. Crab which is very broken her dignity as a woman. Although that moment is being her prosperous milestone as a geisha, in her deepest heart Sayuri cries for her losing of virginity with someone she is not in love with.

Sayuri's prosperous life is cut short by the outbreak of World War II. After the war, Sayuri is reunited with Mameha and they become geisha once more to impress a Ministry that is going into business with Nobu and the Chairman. At that time, Sayuri is facing terrible situation in which she has to deal with Mother's willing to make Nobu as her *danna*. She does not want Nobu to be her *danna* because Nobu is the Chairman's best friend. It will close her chance to attract the Chairman. Sayuri decides to refuse Nobu's proposal by misleading him in the Amami island. She plans to pretend to have sex with the Minister so that Nobu

will hate her and cancel his proposal to be her *danna*. Unfortunately, Sayuri's plan to mislead Nobu fails because it is the Chairman who comes and sees her with the Ministry. Pumpkin who is asked to help Sayuri betrays her because Pumpkin wants to take a revenge on Sayuri. Pumpkin is angry to Sayuri because Mother adopts Sayuri and not herself as she has been imagined so long before.

A few days later after returning to Gion, Sayuri receives a call to go to the tea house. Sayuri expects Nobu to arrive, but instead the Chairman comes where he finally reveals to her that he knows she is Chiyo, a little girl he met several years ago. The Chairman tells her that Nobu cancels his proposal to be her *danna*. He also reveals that he was responsible for sending Mameha to her so that she could fulfil her dreams to become a geisha. Sayuri finally reveals her love to the Chairman which she has been harbouring for over twenty years. Now the Chairman can become her *danna* because he is not taking her away from his close friend. Finally, he explains his feelings for her and gives her a loving kiss. The Chairman pays Mother a certain amount of money so that Sayuri is no longer being a geisha. They often travel to New York to do business visit and in 1956 Sayuri proposes her idea to move to New York and open her tea houses business there. The Chairman does agree and sets up tea houses business there for Sayuri. Sayuri's life has completed with happiness as the refund of her miseries and torment that has been experienced since she was a kid which finally brought her at the end to the joyous of life by gaining her own independence.

B. The Summary of Arthur Golden's Biography

Arthur Golden was born in December 6th, 1956. He is an American writer and the author of the best-selling novel *Memoirs of a Geisha* published in 1997. His parents, Ben and Ruth Golden, divorced when Arthur was eight years old. Golden is a member of the Ochs-Sulzberger family (owners of the *New York Times*). His mother, Ruth Holmberg, is a daughter of long-time *Times* publisher Arthur Hays Sulzberger and grand-daughter of *Times* owner and publisher Adolph Ochs. Golden, who was born in Chattanooga, Tennessee, grew up on Lookout Mountain, Georgia, and attended Lookout Mountain Elementary School in Lookout Mountain, Tennessee. He spent and graduated middle and high school years at the Baylor School in Chattanooga in 1974. He attended Harvard University and received a degree in art history, specializing in Japanese art. In 1980, he earned an M.A. in Japanese history at Columbia University, and also learned Mandarin Chinese. Then, he worked in Tokyo and when he returned to the United States, he earned an M.A. in English at Boston University.

After its release in 1997, *Memoirs of a Geisha* spent two years on the New York Times bestseller list. It has sold more than four million copies in English and has been translated into thirty-two languages around the world. *Memoirs of a Geisha* was written over a 6-year period during which Golden rewrote the entire novel three times, changing the point of view before finally settling on the first person viewpoint of Sayuri. He interviewed a number of geisha, including Mineko Iwasaki and provided background information about the world of the geisha. After

the Japanese edition of *Memoirs of a Geisha* was published, Golden was sued for breach of contract and defamation of character by Iwasaki. The plaintiff claimed that Golden had agreed to protect her anonymity, if she told him about her life as a geisha due to the traditional code of silence about their clients. The lawsuit was settled out of court in February 2003.

In 2005, *Memoirs of a Geisha* was made into a feature film starring Ziyi Zhang, Michelle Yeoh, Gong Li, and Ken Watanabe, and directed by Rob Marshall, garnering three Academy Awards. Arthur Golden was born in Chattanooga, Tennessee, and was educated at Harvard College, where he received a degree in art history, specializing in Japanese art. In 1980 he earned an M.A. in Japanese history from Columbia University, where he also learned Mandarin Chinese. Following a summer at Beijing University, he worked in Tokyo, and, after returning to the United States, earned an M.A. in English from Boston University. He is the author of *Memoirs of a Geisha*, which was adapted into a film in 2005. He resides in Brookline, Massachusetts, with his wife and two children now.

APPENDIX II THE DATA

A. Kinds of Exploitation Experienced by Sayuri Represented in *Memoirs of a Geisha*

No	Categories	Sub-categories	Data	Page/ Chapter
1.	Slavery	Being sold to the <i>okiya</i>	“We all watched her float away, and then Mr. Bekku handed me over to the older women in the entryway. He climbed back into the rickshaw with my sister, and the driver raised the poles. But I never saw them leave, because I was slumped down in the entryway in tears. The older women must have taken pity on me; for a long I lay there sobbing in my misery without anyone touching me.”	25/ 3
			<p>“Now listen, little girl,” Auntie said to me, when we were alone. “I don’t even want to know your name yet. The last girl who came, Mother and Granny didn’t like her and she was here only a month.”</p> <p>“What will happen if they don’t want to keep me?” I asked.</p> <p>“It’s better for you if they keep you.”</p> <p>“May I ask, ma’am.....what is the place?”</p> <p>“It is an okiya,” she said. “It’s where geisha live. If you work very hard, you’ll grow up to be a geisha yourself. But you won’t make it as far as next week unless you listen to me very closely, because Mother and Granny are coming down the stairs in just a moment to look at you. And they’d better like what they see.”</p>	27/3
			During those first few days in that strange place, I don't think I could have felt worse if I'd lost my arms and legs, rather than my family and my home. I had no doubt life would never again be the same. All I could think of was my confusion and misery; and I wondered day after day when I might see Satsu again. I was without my father, without my mother without even the clothing I'd always worn. Yet somehow the thing that startled me most, after a week or two had passed, was that I had in fact survived. I remember one	31/ 4

			moment drying rice bowls in the kitchen, when all at once I felt so disoriented I had to stop what I was doing to stare for a long while at my hands; for I could scarcely understand that this person drying the bowls was actually me.	
		Being given overload work in the <i>okiya</i>	"Well, little girl," Mother told to me, "you are in Kyoto now. You'll learn to behave or get a beating. And it is Granny gives the beatings around here, so you'll be sorry. My advice to you is: work very hard, and never leave okiya without permission. Do as you're told, don't be too much trouble, and you might begin learning the arts of a geisha two or three months from now. I didn't bring you here to be a maid. I'll throw you out if it comes to that."	31/ 4
			"Most of my chores were straightforward. I stowed away the futons in the morning, cleaned the rooms, swept the dirt corridor, and so forth. Sometimes I was sent to the pharmacist to fetch ointment for the cook's scabies, or to shop on Shijo Avenue to fetch the rice crackers Auntie was so fond of. Happily, the worst jobs, such as cleaning the toilets, were the responsibility of one of the elderly maids. But even though I worked as hard as I knew how, I never seemed to make the good impression I hoped to because my chores everyday were more than I could possibly finish; and the problem was made a good deal worse by Granny."	32/ 4
			One day after I'd been in the okiya about three weeks, I went upstairs much later than usual to straighten Hatsumomo's room. I was terrified of Hatsumomo, even though I hardly saw her because of the busy life she led. I worried about what might happen if she found me alone, so I always tried to clean her room the moment she left the okiya for her dance lessons. Unfortunately, that morning Granny had kept me busy until almost noon.	33/ 4
		Being forced as a money machine in the <i>okiya</i>	"Do you know how much I paid for you?" she said to me atlast."No, ma'am," I answered. "But you're going to tell me you paid more thanI'm worth."She went back to puffing at her pipe for a while, and then she said, "I paid seventy-five yen for you,that's what I paid. Then you went and ruined a kimono, and stole a brooch, and now	74/ 8

			you've broken your arm, so I'll be adding medical expenses to your debts as well. Plus you have your meals and lessons, and just this morning I heard from the mistress of the Tatsuyo, over in Miyagawa-cho, that your older sister has run away. The mistress there still hasn't paid me what she owes. Now she tells me she's not going to do it! I'll add that to your debt as well, but what difference will it make? You already owe more than you'll ever repay."	
			"During the summer of that year, 1939, I was so busy with engagements, occasional meetings with the General, dance performances, I and the like, that in the morning when I tried to get up from my futon, I often felt like a bucket filled with nails. Usually by mid-afternoon I managed to forget my fatigue, but I often wondered how much I was earning through all my efforts. I never really expected to find out, however, so I was quite taken aback when Mother called me into her room one afternoon and told me I'd earned more in the past six months than both Hatsumomo and Pumpkin combined."	247/ 27
			"It goes without saying that there is why she adopted me. The fee for my mizuage was more than enough to repay all my debts to the okiya. If Mother hadn't adopted me, some of that money would have fallen into my hands and you can imagine how Mother would have felt about that. When I became the daughter of the okiya, my debts ceased to exist because the okiya absorbed them all. But all of my profits went to the okiya as well, not only then, at the time of my mizuage, but forever afterward. The adoption took place the following week. Already my given name had changed to Sayuri; now my family name changed as well. Back in my tipsy house on the sea cliffs, I'd been Sakamoto Sayuri. Now my name was Nitta Sayuri."	218/ 24

2.	Sexual Harassments	Being suffered from <i>mizuage</i> auction	<p>"We call what 'mizuage'?"</p> <p>"The first time a women's cave is explored by a man's eel. That is what we call mizuage. Now, mizu means "water" and age means "raise up" or "place on"; so that the term mizuage sounds as if it might have something to do with raising up water or placing something on the water. If you get three geisha in a room, all of them will have different ideas about where the term comes from. Now that Mameha had finished her explanation, I felt only more confused, though I tried to pretend it all made a certain amount of sense.</p>	180/ 18
			<p>"When Mameha noticed at the sumo tournament that Nobu seemed taken with me, she thought at once of how much Nobu resembled Fujikado-self-made and, to a man like Dr. Crab, repulsive. With Hatsumomo chasing me around like a housewife chasing a cockroach, I certainly wasn't going to become famous the way Mameha had and end up with an expensive mizuage as a result. But if these two women found me appealing enough, they might start a bidding war, which could put me in the same position to repay my debts as if I'd been a popular apprentice all along. There was what Mameha had meant by "catching Hatsumomo off-balance." Hatsumomo was delighted that Nobu found me attractive; what she didn't realize was that my popularity with Nobu would very likely drive up the price of my mizuage.</p> <p>Clearly we had to reclaim Dr. Crab's affections. Without him Nobu could offer what he wanted for my mizuage that is, if he turned out to have any interest in it at all. I wasn't sure he would, but Mameha assured me that a man doesn't cultivate a relationship with a fifteen-year-old apprentice geisha unless he has her mizuage in mind.</p>	181/ 18
			<p>While I was still standing, he removed my obi and told me to make myself comfortable on one of the futons. Everything seemed so strange and frightening to me, I couldn't have been comfortable no matter what I'd done. But I lay down on my back and used a pillow stuffed with beans to prop up my neck. The Doctor opened my robe</p>	219/ 24

			<p>and took a long while to loosen each of the garments beneath it step by step, rubbing her hands over my legs, which I think was supposed to help me relax. Ther went on for a long time, but at last he fetched the two white towels he'd unpacked earlier. He told me to raise my hips andthen spread them out beneath me. Of course, a mizuage often involves a certain amount of blood, but no one had explained to me exactly why. The Doctor's hands burrowed around for a while, making me very uncomfortable in much the same way as the young silver-haired doctor had a few weeks earlier. Then he lowered himself until her body was poised just above mine. I put all the force of my mind to work in making a sort of mental barrier between the Doctor and me, but it wasn't enough to keep me from feeling the Doctor's "eel," as Mameha might have called it, bump against the inside of my thigh. The lamp was still lit, and I searched the shadows on the ceiling for something to distract me, because now I felt the Doctor pushing so hard that my head shifted on the pillow. Soon there was a great deal of activity going on above me, and I could feel all sorts of movement inside me as well. There must have been a very great deal of blood,because the air had an unpleasant metallic smell. I kept reminding myself how much the Doctor had paid for ther privilege; and I remember hoping at one point that he was enjoying himself more than I was. I felt no more pleasure there than if someone had rubbed a file over and over against the inside of my thigh until I bled.</p>	
		Being undressed by the Baron	<p>I experienced a moment of panic now that I knew the Baron really intended to undress me. I tried saying something, but my mouth moved so clumsily I couldn't control it; and anyway, the Baron only madenoises to shush me. I kept trying to stop him with my hands, but he pushed them away and finally succeeded in removing my obijime. After ther he stepped back and struggled a long while with the knotof the obi between my shoulderblades. I pleaded with him not to take it off though my throat was so drythat several times when I tried to speak, nothing came out but he didn't listen to me</p>	204/ 22

			and soon began to unwind the broad obi, wrapping and unwrapping her arms around my waist.	
			"Don't be so worried, Sayuri!" the Baron whispered to me. "For heaven's sake, I'm not going to do anything to you I shouldn't do. I only want to have a look, don't you understand? There's nothing wrong in that. Any man would do the same." A shiny bristle from his face tickled against my ear as he said this, so that I had to turn my head to one side. I think he must have interpreted this as a kind of consent, because now his hands began to move with more urgency. He pulled my robe open. I felt his fingers on my ribs, almost tickling me as he struggled to untie the strings holding my kimono undershirt closed. A moment later he'd succeeded. I couldn't bear the thought of what the Baron might see; so even while I kept my face turned away, I strained my eyes to look in the mirror. My kimono undershirt hung open, exposing a long strip of skin down the center of my chest.	204/ 22
3.	Violences	Being beaten because of Hatsumomo's slander	<p>"We've talked about that enough," Granny said. "The girl should be beaten and made to repay the cost of the kimono, and that's that. Where's the bamboo pole?" "I'll beat her myself," Auntie said. "I won't have your joints flaring up again, Granny. Come along, Sayuri."</p> <p>"What have you done to Hatsumomo? She's bent on destroying you. There must be a reason, and I want to know what it is."</p> <p>"I promise you, Auntie, she's treated me that way since I arrived. I don't know what I ever did to her."</p> <p>She led me to the walkway and made me lie down on my stomach there. I didn't much care whether she beat me or not; it seemed to me that nothing could make my situation worse. Every time my body jolted under the pole, I wailed as loudly as I dared, and pictured Hatsumomo's lovely face smiling down at me. When the beating was over, Auntie left me crying there. Soon I felt the walkway tremble under someone's footsteps and sat up to find Hatsumomo standing above me.</p>	55/ 6

			<p>"I don't understand ..." I said, "about debt?"</p> <p>"Hatsumomo's little trick with that kimono is going to cost you more money than you've ever imagined in your life. That's what I mean about debt."</p> <p>Auntie had told me never to trust Hatsumomo, even if she offered to help me. But when I reminded myself how much Hatsumomo hated me, I understood that she wasn't really helping me at all; she was helping herself to be rid of me.</p>	58/ 6
			<p>Then before I knew what she was doing, she worked her finger down to my scalp; and all at once she clenched her teeth in fury and took a great handful of my hair, and yanked it to one side so hard I fell to my knees and cried out. I couldn't understand what was happening; but soon Hatsumomo had pulled me to my feet again, and began leading me up the stairs yanking my hair the way and that. She was shouting at me in anger, while I screamed so loudly I wouldn't have been surprised if we'd woken people all up and down the street.</p>	67/ 7
		Being forced to cut her leg by Mameha	<p>"Sayuri, we're going to put a little cut in your skin," Mameha said. "Just a little one, so you can go to the hospital and meet a certain doctor. You know the man I mentioned to you? He's a doctor."</p> <p>"Can't I just pretend to have a stomachache?" I was perfectly serious when I said that, but everyone seemed to think I'd made a clever joke, for they all laughed, even Mameha.</p> <p>"Sayuri, we all have your best interests at heart," Mameha said. "We only need to make you bleed a little, just enough so the Doctor will be willing to look at you. "</p>	164/ 18
			<p>"You must place the cut exactly there," Mameha said to the cook. I opened my mouth, but before I could even speak, Mameha told me, "Just lie down and be quiet, Sayuri. If you slow us down any further, I'm going to be very angry."</p> <p>I'd be lying if I said I wanted to obey her; but of course, I had no choice. So I lay down on a sheet spread out on the wooden floor and closed my eyes while Mameha pulled my robe up until I was</p>	166/ 18

			<p>exposed almost to the hip.</p> <p>"Remember that if the cut needs to be deeper, you can always do it again," Mameha said. "Start with the shallowest cut you can make." I've never been good at the sight of blood. You may recall how I fainted after cutting my lip the day I met Mr. Tanaka. So you can probably imagine how I felt when I twisted around and saw a rivulet of blood snaking down my leg onto a towel Mameha held against the inside of my thigh. I lapsed into such a state when I saw it that I have no memory at all of what happened next of being helped into the rickshaw, or of anything at all about the ride, until we neared the hospital and Mameha rocked my head from side to side to get my attention.</p>	
			<p>Now listen to me! I'm sure you've heard over and over that your job as an apprentice is to impress other geisha, since they're the ones who will help you in your career, and not to worry about what the men think. Well, forget about all that! It isn't going to work that way in your case. Your future depends on two men, as I've told you, and you're about to meet one of them. You must make the right impression. Are you listening to me?"</p> <p>"Yes, ma'am, every word," I muttered.</p> <p>"When you're asked how you cut your leg, the answer is, you were trying to go to the bathroom in kimono, and you fell onto something sharp. You don't even know what it was, because you fainted. Make up all the details you want; just be sure to sound very childish. And act helpless when we go inside. Let me see you do it."</p>	167/ 18
4.	Women Subordination	The limitation to go outside the <i>okiya</i>	<p>My question certainly wasn't answered; but I did form the impression that Satsu might be suffering even more than I was. So I began thinking about how I might sneak to her place called Tatsuyo the very next time I had an opportunity. Unfortunately, part of my punishment for ruining Mameha's kimono was confinement in the <i>okiya</i> for fifty days. I was permitted to attend the school as long as Pumpkin accompanied me; but I was no longer permitted to run errands.</p>	58/ 7

			<p>I certainly wasn't pleased that Mameha's maid wanted me to accompany her somewhere-probably to Mameha, I thought, to be scolded for what I'd done. But just the same, the following day I talked Pumpkin into sending me on an errand that didn't really need to be run. She was worried about getting into trouble, until I promised to find a way of repaying her. So at three o'clock, she called to me from the courtyard:</p> <p>"Sayuri-san, could you please go out and buy me some new shamisen strings and a few Kabuki magazines?" She had been instructed to read Kabuki magazines for the sake of her education. Then I heard her say in an even louder voice, "Is that all right, Auntie?" But Auntie didn't answer, for she was upstairs taking a nap. I left the okiya and walked along the Shirakawa Stream to the arched bridge leading into the Motoyoshicho section of Gion.</p>	78/ 9
		The limitation to choose the <i>danna</i>	<p>"Following your debut, you'll be an apprentice geisha until the age of eighteen. After that you'll need a <i>danna</i> if you're to pay back your debts. A very substantial <i>danna</i>. My job will be to make sure you're well known in Gion by then, but it's up to you to work hard at becoming an accomplished dancer. If you can't make it at least to the fifth rank by the age of sixteen, nothing I can do will help you, and Mrs. Nitta will be delighted to win her bet with me."</p>	114/ 12
			<p>"I came to tell you that this time next month you'll have a <i>danna</i>." "A <i>danna</i>? But, Mother, I'm only eighteen . . ." "Hatsumomo didn't have a <i>danna</i> until she was twenty. And of course, that didn't last. . . You ought to be very pleased." "Oh, I am very pleased. But won't it require a lot of my time to keep a <i>danna</i> happy? Mameha thinks I should establish my reputation first, just for a few years." "Mameha! What does she know about business? The next time I want to know when to giggle at a party, I'll go and ask her." "Leave the business decisions to me," Mother went on. "Only a fool would pass up an offer like the one Nobu Toshikazu has made."</p>	227/ 25
		The limitation to use	<p>If Mother hadn't adopted me, some of that money would have fallen</p>	218/ 24

		money from her work hard	into my hands and you can imagine how Mother would have felt about ther. When I became the daughter of the okiya, my debts ceased to exist because the okiya absorbed them all. But all of my profits went to the okiya as well, not only then, at the time of my mizuage, but forever afterward.	
			<p>A few weeks passed, and then one evening in a hallway at the Ichiriki, Mameha suggested the time had come to collect on her bet with Mother. I'm sure you'll recall that the two of them had wagered about whether my debts would be repaid before I was twenty. As it turned out, of course, they'd been repaid already though I was only eighteen. "Now that you've turned your collar," Mameha said to me, "I can't see any reason to wait longer."</p> <p>"Considering how helpful she has been to our Sayuri," Mother said, "I'm sure Mameha-san deserves even more. Unfortunately, according to our arrangements, Mameha agreed to take half of what a geisha in her position might usually take, until after Sayuri had repaid her debts. Now that the debts are repaid, Mameha is of course entitled to the other half, so that she will have earned the full amount."</p> <p>"My understanding is that Mameha did agree to take half wages," Mrs. Okada said, "but was ultimately to be paid double. Ther is why she agreed to take a risk. If Sayuri had failed to repay her debts, Mameha would have received nothing more than half wages. But Sayuri has succeeded, and Mameha is entitled to double."</p>	231/ 25

B. The Portrayal of Sayuri's Struggles as Represented in *Memoirs of a Geisha*

No	Categories	Data	Literary Elements	Page
1	Sneaking out from the <i>okiya</i> to meet her sister	So I began thinking about how I might sneak to the place called Tatsuyo the very next time I had an opportunity. Unfortunately, part of my punishment for ruining Mameha's kimono was confinement in the <i>okiya</i> for fifty days. One evening as I was waiting up for Hatsumomo, I heard the telephone ring, and Yoko came out a moment later and went up the stairs. When she came back down, she was holding Hatsumomo's shamisen, disassembled in its lacquer carrying case. "You'll have to take ther to the Mizuki Teahouse," she said to me.Yoko apparently didn't know I was confined to the <i>okiya</i> , which was no surprise, really.And after she had explained to me where to find the Mizuki Teahouse, I slipped into my shoes in the entryway, tingling with nervousness that someone might stop me.	Characterization (a smart girl in arranging her plan to sneak out from the <i>okiya</i> to meet her sister)	58/ 7
		And then I heard the most pleasing sound I'd heard since coming to Kyoto. "You wanted me, ma'am?" It was Satsu's voice. I sprang to my feet and rushed to where she stood in the doorway. Her skin looked pale, almost gray though perhaps it was only because she wore a kimono of garish yellows and reds. And her mouth was painted with a bright lipstick like the kind Mother wore. She was just tying her sash in the front, like the women I'd seen on my way there. I felt such relief at seeing her, and such excitement, I could hardly keep from rushing into her arms; and Satsu too let out a cry and covered her hand with her mouth	Characterization (a bravely action to sneak out from the <i>okiya</i> to meet her sister)	62/ 7
2	Trying to escape from the <i>okiya</i>	Anything that made life more difficult for me only strengthened my determination to run away. I felt almost as though my life itself were slipping away from me when I learned that Mother had ordered the front door locked to prevent me from going out again. How would I escape from the <i>okiya</i> now? Only Auntie had a key, and she kept it around her neck even while she was	Characterization (a smart and full consideration strait in arranging her plan to escape from the <i>okiya</i>)	70/ 8

		<p>sleeping. Every night I lay on my futon scheming; but as late as Monday, the very day before Satsu and I had arranged to run away, I'd come up with no plan for my escape. The roof!</p> <p>I swung my leg over, so that in a moment I was dangling along the slope of the roof, just barely clinging to the ridge. I realized with some panic that it was much steeper than I'd thought it would be. I tried to scamper back up, but I couldn't do it. With the toilet shoes on my hands, I couldn't grab onto the ridge of the roof at all, but only hook my wrists over it. I knew I had committed myself, for I would never manage to climb back up again; but it seemed to me that the very moment I let go, I would slide down that roof out of control. My mind was racing with these thoughts, but before I'd made the decision to let go of the ridge, it let go of me.</p>	Characterization (a brave action by climbing up the roof to escape from the <i>okiya</i>)	70/ 8
3	Learning hard to be a geisha	<p>"Mameha-san, I promise you, such a thing will never happen with me," I said. "Thanks to you, I feel like a ship encountering its first taste of the ocean. I would never forgive myself for disappointing you."</p> <p>"Yes, well, that's all fine, but I'm not just talking about how hard you work. You'll have to be careful not to let Hatsumomo trick you. And for heaven's sake, don't do anything to make your debts worse than they are. Don't break even a teacup!"</p> <p>Now I understood the thing I'd overlooked; the point wasn't to become a geisha, but to be the one. To become a geisha . . . well, that was hardly a purpose in life. But to be a geisha ... I could see it now as a stepping-stone to something else. I was still a child, nearly twelve . . . but in another twelve years I'd be in my twenties. And what of the Chairman? He would be no older by that time than Mr. Tanaka was already. With my eyes squeezed tightly shut and my hands together, I prayed that they permit me to become a geisha somehow. I would suffer through any training, bear up under any hardship, for a chance to attract the notice of a man like the Chairman again.</p>	<p>Characterization (a strong will woman reflected by her statement to learn hard to be a geisha)</p> <p>Conflict (dealing between her heart's willing for not being a geisha and being a geisha to meet the Chairman)</p>	<p>106/ 12</p> <p>85/9</p>

		<p>What make a geisha's training so difficult isn't simply the arts she must learn, but how hectic her life becomes. After spending all morning in lessons, she is still expected to work during the afternoon and evening very much as she always has. And still, she sleeps no more than three to five hours every night. During these years of training, if I'd been two people my life would probably still have been too busy. I would have been grateful if Mother had freed me from my chores as she had Pumpkin; but considering her bet with Mameha, I don't think she ever considered offering me more time for practice. Some of my chores were given to the maids, but most days I was responsible for more than I could manage, while still being expected to practice shamisen for an hour or more during the afternoon. In winter, both Pumpkin and I were made to toughen up our hands by holding them in ice water until we cried from pain, and then practice outside in the frigid air of the courtyard. I know it sounds terribly cruel, but it's the way things were done back then. And in fact, toughening the hands in this way really did help me play better. You see, stage fright drains the feeling from your hands; and when you've already grown accustomed to playing with hands that are numbed and miserable, stage fright presents much less of a problem.</p>	Characterization (a strong will woman reflected by her action keep strong in doing hard lessons to be a geisha)	110/ 12
4	Refusing Nobu's proposal to be her <i>danna</i>	<p>My heart nearly stopped when I heard this. I suppose it was obvious that Nobu would one day propose himself as my <i>danna</i>. I don't mean to suggest I disliked Nobu. Quite the opposite. But to become his mistress would have closed off my life from the Chairman forever. By this time I was concentrating so hard on holding myself back from crying, I could no longer speak at all.</p>	Conflict with her surroundings around (Nobu proposes himself to be her <i>danna</i> but she does not want him)	228/25
		<p>During the rest of the flight, I struggled with these thoughts. I could never have imagined myself scheming in this way, but in time I began to imagine the steps involved just like in a board game: I would draw the Minister aside at the inn no, not at the inn, at some other place and I would trick Nobu into stumbling</p>	Character (a smart and brave woman in secretly planning her action to refuse Nobu to be her	312/ 33

		upon us ... or perhaps it would be enough for him to hear it from someone else? You can imagine how exhausted I felt by the end of the trip. Even as we left the airplane, I must still have looked very worried, because Mameha kept reassuring me that the flight was over and I was safe at last	<i>danna)</i>	
		"I want you to find some way of bringing Nobu there and opening the back door we saw earlier, so that . . . he'll see us." While I was explaining this, Pumpkin had noticed the Minister waiting in another covered walkway through the foliage. Now she looked back at me. "What are you up to, Sayuri?" she said. "I don't have time to explain it now. But it's terribly important, Pumpkin. Truthfully, my entire future is in your hands. Just make sure it's no one but you and Nobu not the Chairman, for heaven's sake, or anyone else. I'll repay you in any way you'd like."	Character (a smart woman in asking for Pumpkin's help to help her to refuse Nobu to be her <i>danna)</i>	316/ 33
		He raised his head and pointed it toward the door with only the mildest interest, as if he expected to see a bird there. And then the door creaked open and the sunlight flooded over us. I had to squint, but I could make out two figures. There was Pumpkin; she had come to the theater just as I'd hoped she would. But the man peering down from beside her wasn't Nobu at all. I had no notion of why she had done it, but Pumpkin had brought the Chairman instead of Nobu.	Conflict with one another (Pumpkin has grudge on Sayuri by bringing the Chairman to see her pretending action to mislead Nobu)	319/ 33
5	Expressing her secret love to the Chairman	Now I understood the thing I'd overlooked; the point wasn't to become a geisha, but to the one. To become a geisha ... well, that was hardly a purpose in life. But to be a geisha ... I could see it now as a stepping-stone to something else.	Character (a smart woman who develops her mind to arrange her plan in the future to be a geisha)	85/9
		I watched him walk away with sickness in my heart-though it was a pleasing kind of sickness, if such a thing exists. I mean to say that if you have experienced an evening more exciting than any in your life, you're sad to see it end; and yet you still feel	Conflict with herself (having a love feeling to the Chairman)	85/ 9

		grateful that it happened. In that brief encounter with the Chairman, I had changed from a lost girl facing a lifetime of emptiness to a girl with purpose in her life. Perhaps it seems odd that a casual meeting on the street could have brought about such change. But sometimes life is like that, isn't it? And I really do think if you'd been there to see what I saw, and feel what I felt, the same might have happened to you.		
		<p>"Please forgive me for what I am about to say," I finally managed to begin. I tried to continue, but somehow my throat made up its mind to swallow though I can't think what I was swallowing, unless it was a little knot of emotion I pushed back down because there was no room in my face for any more.</p> <p>"I have great affection for Nobu, but what I did on Amami ..."</p> <p>Here I had to hold a burning in my throat a long moment before I could speak again. "What I did on Amami, I did because of my feelings for you, Chairman. Every step I have taken in my life since I was a child in Gion, I have taken in the hope of bringing myself closer to you."</p>	Characterization (a brave action of expressing her secret love feeling to the Chairman)	328/ 34
		<p>"When I saw you there with the Minister, you had a look in your eyes just like the one I saw so many years ago at the Shirakawa Stream," he told me. "You seemed so desperate, like you might drown if someone didn't save you. After Pumpkin told me you'd intended that encounter for Nobu's eyes, I made up my mind to tell him what I'd seen. And when he reacted so angrily ... well, if he couldn't forgive you for what you'd done, it was clear to me he was never truly your destiny."</p> <p>But then the Chairman leaned back away from me again, with one of his hands upon my neck. He was so close, I could see the moisture glistening on his lip, and still smell the kiss we'd just ended.</p>	Conflict with their surroundings environment (Sayuri and the Chairman express their secret love feeling although it is hard for them to be united before)	329/ 34
6	Leaving the <i>okiya</i>	I continued to live in the okiya, just as I had for so many years; but I no longer went to the little school in the mornings, or made the rounds of Gion to pay my respects on special occasions; and	Characterization (an action to start to end her career as a geisha	331/35

		of course, I no longer entertained during the evenings.	in order to gain her freedom)	
		I certainly wasn't the first geisha to leave Gion; besides those who ran away, some married and left as wives; others withdrew to set up teahouses or okiya of their own. In my case, however, I was trapped in a peculiar middle ground. The Chairman wanted me out of Gion to keep me out of sight of Nobu, but he certainly wasn't going to marry me; he was already married. But Mother was unwilling to have me leave okiya; she would have earned no revenues from my relationship with the Chairman if I had ceased to be a member of the Nitta family, you see. This is why in the end, the Chairman agreed to pay okiya a very considerable sum each month on the condition that Mother permit me to end my career.	Characterization (a brave woman in taking the big decision to gain her freedom by leaving the <i>okiya</i>)	331/35
7	Moving to New York and opening Japanesse tea houses business	"Have I mentioned to Danna-sama," I began, "that I've had the strangest feeling lately?" I glanced at him, but I could see no sign that he was even listening. "I keep thinking of the Ichiriki Teahouse," I went on, "and truthfully, I'm beginning to recognize how much I miss entertaining." The Chairman just took a bite of his ice cream, and then set his spoon down on the dish again. "Of course, I can never go back to work in Gion; I know that perfectly well. And yet I wonder, Dannasama, isn't there a place for a small teahouse in New York City?"	Characterization (a smart woman who proposing her idea to open her own tea houses business in New York)	336/35
		In August of that same year, I moved to New York City to set up my own very small teahouse for Japanese businessmen and politicians traveling through the United States. I can't pretend I didn't feel afraid so many years ago, when the door of my apartment here at the Waldorf Towers closed behind me for the first time. But New York is an exciting city. Before long it came to feel at least as much a home to me as Gion ever did. In fact, as I look back, the memories of many long weeks I've spent here with the Chairman have made my life in the United States even	Characterization (an independent woman who gains her freedom by opening her own tea houses business in New York)	336/ 35

		richer in some ways than it was in Japan. My little teahouse, on the second floor of an old club off Fifth Avenue, was modestly successful from the very beginning; a number of geisha have come from Gion to work with me there, and even Mameha sometimes visits.		
		It's true that sometimes when I cross Park Avenue, I'm struck with the peculiar sense of how exotic my surroundings are. The yellow taxicabs that go sweeping past, honking their horns; the women with their briefcases, who look so perplexed to see a little old Japanese woman standing on the street corner in kimono. But really, would Yoroido seem any less exotic if I went back there again? As a young girl I believed my life would never have been a struggle if Mr. Tanaka hadn't torn me away from my tipsy house. But now I know that our world is no more permanent than a wave rising on the ocean. Whatever our struggles and triumphs, however we may suffer them, all too soon they bleed into a wash, just like watery ink on paper.	Characterization (an ending scene of an independent woman who gains her freedom by her hard struggles)	337/ 35

C. The Significant Meanings of Sayuri's Struggles as Represented in *Memoirs of a Geisha*

No	Categories	Data	Page/ Chapter
1.	Women can gain their independence	In the foolish hopes that had been so dear to me since girlhood, I'd always imagined my life would be perfect if I ever became the Chairman's mistress. It's a childish thought, and yet I'd carried it with me even as an adult. I ought to have known better: How many times already had I encountered the painful lesson that although we may wish for the barb to be pulled from our flesh, it leaves behind a welt that doesn't heal? In banishing Nobu from my life forever, it wasn't just that I lost his friendship; I also ended up banishing myself from Gion.	331/35
		So although the Chairman's negotiations with Mother to become my danna	331/35

		dragged out over several months, in the end it was agreed that I would no longer work as a geisha. I certainly wasn't the first geisha to leave Gion; besides those who ran away, some married and left as wives; others withdrew to set up teahouses or okiya of their own. In my case, however, I was trapped in a peculiar middle ground.	
		In August of that same year, I moved to New York City to set up my own very small teahouse for Japanese businessmen and politicians traveling through the United States. I can't pretend I didn't feel afraid so many years ago, when the door of my apartment here at the Waldorf Towers closed behind me for the first time. But New York is an exciting city. Before long it came to feel at least as much a home to me as Gion ever did. In fact, as I look back, the memories of many long weeks I've spent here with the Chairman have made my life in the United States even richer in some ways than it was in Japan. My little teahouse, on the second floor of an old club off Fifth Avenue, was modestly successful from the very beginning; a number of geisha have come from Gion to work with me there, and even Mameha sometimes visits	336/ 35
		It's true that sometimes when I cross Park Avenue, I'm struck with the peculiar sense of how exotic my surroundings are. The yellow taxicabs that go sweeping past, honking their horns; the women with their briefcases, who look so perplexed to see a little old Japanese woman standing on the street corner in kimono. But really, would Yoroido seem any less exotic if I went back there again? As a young girl I believed my life would never have been a struggle if Mr. Tanaka hadn't torn me away from my tipsy house. But now I know that our world is no more permanent than a wave rising on the ocean. Whatever our struggles and triumphs, however we may suffer them, all too soon they bleed into a wash, just like watery ink on paper.	337/ 35
2.	Women are smart and brave to take the important decisions to change their life	Anything that made life more difficult for me only strengthened my determination to run away. I felt almost as though my life itself were slipping away from me when I learned that Mother had ordered the front door locked to prevent me from going out again. How would I escape from the okiya now? Only Auntie had a key, and she kept it around her neck even while she was sleeping. Every night I lay on my futon scheming; but as late as Monday, the very day before Satsu and I had arranged to run away, I'd come up with no	70/ 8

		plan for my escape. The roof!	
		Now I understood the thing I'd overlooked; the point wasn't to become a geisha, but to the one. To become a geisha ... well, that was hardly a purpose in life. But to be a geisha ... I could see it now as a stepping-stone to something else.	85/ 9
		"Mameha-san, I promise you, such a thing will never happen with me," I said. "Thanks to you, I feel like a ship encountering its first taste of the ocean. I would never forgive myself for disappointing you." "Yes, well, that's all fine, but I'm not just talking about how hard you work. You'll have to be careful not to let Hatsumomo trick you. And for heaven's sake, don't do anything to make your debts worse than they are. Don't break even a teacup!" I promised her I wouldn't; but I must confess that when I thought of Hatsumomo tricking me again ...well, I wasn't sure how I could defend myself if she tried.	106/ 12
		During the rest of the flight, I struggled with these thoughts. I could never have imagined myself scheming in this way, but in time I began to imagine the steps involved just like in a board game: I would draw the Minister aside at the inn no, not at the inn, at some other place and I would trick Nobu into stumbling upon us ... or perhaps it would be enough for him to hear it from someone else? You can imagine how exhausted I felt by the end of the trip. Even as we left the airplane, I must still have looked very worried, because Mameha kept reassuring me that the flight was over and I was safe at last	312/ 33
		"Please forgive me for what I am about to say," I finally managed to begin. I tried to continue, but somehow my throat made up its mind to swallow though I can't think what I was swallowing, unless it was a little knot of emotion I pushed back down because there was no room in my face for any more. "I have great affection for Nobu, but what I did on Amami ..." Here I had to hold a burning in my throat a long moment before I could speak again. "What I did on Amami, I did because of my feelings for you, Chairman. Every step I have taken in my life since I was a child in Gion, I have taken in the hope of bringing myself closer to you."	328/ 34

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menyatakan bahwa sesungguhnya saya telah melakukan triangulasi data sehubungan analisis data yang telah dilakukan oleh mahasiswa yang bernama Ninda Arum Rizky Ratnasari dalam penelitian berjudul **Sayuri's Struggles in Opposing Geisha's Exploitation in Arthur Golden's *Memoirs Of a Geisha*: A Feminist Criticism**. Apabila terbukti pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggungjawab saya.

Yogyakarta, 24 Oktober 2014

Yang membuat pernyataan,



Budi Tri Santosa

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Yogyakarta, 24 Oktober 2014

Yang membuat pernyataan,



Nurul Istikhomah